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H Ä N S E L
A N D
G R E T E L

A Fairy Opera

In Three Acts by
ADELHEID WETTE

Translated and Adapted
Into English by
CONSTANCE BACHE

The Music Composed by
E. HUMPERDINCK

Complete Vocal Score by
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ARGUMENT

ONCE upon a time a poor broom-maker and his wife lived in a lonesome cottage in the Harz Mountains with their little son, Hänsel, and daughter, Gretel. When our story opens, the father and mother have gone away to sell brooms in the neighboring villages, leaving the children at work in the house. But work is tiresome, especially when empty stomachs are clamoring for unattainable goodies; finally the youthful pair start to romping about the room, and at the height of their frolic the mother enters, weary from her long trip and unhappy because she has been unable to sell her wares. She scolds the children, and sends them out into the forest to pick wild strawberries for supper.—Late that evening the father returns, having disposed of his brooms at a good profit, and gaily unpacks a quantity of dainties; then, missing the children, he asks after them, and is horror-stricken at thought of their pitiful plight all alone after nightfall in the woods.

Act II discovers the children roaming through the woods, gradually filling their baskets with strawberries; heedless of direction and time, even-tide finds them bewildered in the darkening forest haunted, as they have been taught to believe, by fairies and witches. The steep, rocky bulk of the Ilsenstein, a reputed gathering-place for evil sprites, looms up amid the trees; the wind whispers and moans uncannily, and shadowy bush and hollow take on strange and fearful shapes. The frightened children cower together beneath a spreading tree, and repeat their usual bedtime prayer to the "fourteen guardian angels," after which, calmer in spirit, they fall asleep with a fairy vision of the radiant angels floating around them.

Act III opens at daybreak; the children awake, refreshed by a good night's sleep, and sing merrily. All at once they notice an object overlooked in the evening darkness—a beautiful little house built of all manner of good things to eat, and giving off a most appetizing odor. This is, alas! the abode of a wicked witch, an ogress who entraps small boys and girls by her spells, pops them into her oven, and bakes them into delectable gingerbread, upon which she fares. Hänsel and Gretel approach the house and begin to break off tasty morsels from the walls; the witch appears and in due course casts a spell over them to prevent their escape; she now shuts Hänsel up in a sort of cage and feeds him on sweets to fatten him; then she tries to entice Gretel to bend down in front of the oven, so that she may be able to push her in and bake her; but Gretel pretends not to understand, and when the witch herself crossly bends down to show her how, the two children quickly shove her into the oven, bang the door shut, and dance around gleefully. Thereupon, all the gingerbread shapes that formed the hedge around the witch's house are transformed—her spell being broken—into their rightful shapes of happy boys and girls who thank Hänsel and Gretel for their deliverance; then the father and mother, who have been seeking their dear ones, burst upon the scene, and all winds up with a chorus of thanksgiving.

Hänsel and Gretel.

Dramatis Personæ.



Peter, a broom-maker..... *Baritone.*
Gertrude, his wife..... *Mezzo - Soprano.*
Hänsel } *Mezzo - Soprano.*
Gretel } their children *Soprano.*
The Witch who eats children..... *Mezzo - Soprano.*
Sandman (the sleep fairy)..... *Soprano.*
Dewman (the dawn fairy)..... *Soprano.*
Children..... *Sopranos and Contraltos.*

Fourteen Angels..... *Ballet.*



First Act.	Home.
Second Act.	The forest.
Third Act.	The witch's house.



Hänsel and Gretel.

Prelude.

Ruhige, nicht zu langsame Bewegung.
Andante con moto. (♩ = 69)

E. Humperdinck.

Hr.

First system of the musical score for the Horn (Hr.). It features a treble clef and a 4/4 time signature. The music begins with a piano (p) dynamic and consists of a series of eighth and sixteenth notes, some beamed together, creating a flowing melody.

Str.

Second system of the musical score for the Strings (Str.). It features a treble clef and a 4/4 time signature. The music begins with a piano (p) dynamic and consists of a series of eighth and sixteenth notes, some beamed together, creating a flowing melody.

Cl. Fl. Pos. Trb.

Third system of the musical score for the Clarinet (Cl.), Flute (Fl.), and Trumpet (Pos. Trb.). It features a treble clef and a 4/4 time signature. The music begins with a piano (p) dynamic and consists of a series of eighth and sixteenth notes, some beamed together, creating a flowing melody. A crescendo (cresc.) marking is present in the middle of the system.

Hb. Cl. Vl. Hr.

Fourth system of the musical score for the Horn (Hb.), Clarinet (Cl.), Violin (Vl.), and Horn (Hr.). It features a treble clef and a 4/4 time signature. The music begins with a piano (p) dynamic and consists of a series of eighth and sixteenth notes, some beamed together, creating a flowing melody.

(Wind.) Bl. Ped.

Fifth system of the musical score for the Wind (Wind.), Bassoon (Bl.), and Pedal (Ped.). It features a treble clef and a 4/4 time signature. The music begins with a piano (p) dynamic and consists of a series of eighth and sixteenth notes, some beamed together, creating a flowing melody. A star symbol (*) is present at the end of the system.

First system of musical notation. The piano part (left) features a melody in the right hand and accompaniment in the left hand, with a *Vel.* (velocity) marking. The woodwind part (right) includes a Flute (Fl.) and Horn (Hb.) line. The Flute part has a *dimin.* (diminuendo) marking and a *poco riten.* (poco ritenuto) marking. The system concludes with a key signature change to three sharps (F#, C#, G#).

Allegro non troppo. Munter. (Die Halben ungefähr wie vorher die Viertel.)

Second system of musical notation. The trumpet part (left) features a melody in the right hand and accompaniment in the left hand, with a *Trp.* (trumpet) marking. The violin part (right) features a melody in the right hand and accompaniment in the left hand, with a *Vi.* (violin) marking and a *pp* (pianissimo) marking. The string part (bottom) features a melody in the right hand and accompaniment in the left hand, with a *Str.* (string) marking and a *(lange) (lungo)* (long) marking. The system concludes with a key signature change to three sharps (F#, C#, G#).

Trp.

Fl.

p

mf

p

cresc.

f

ff

dimin.

p

The musical score is written for three parts: Trp. (Trumpet), Fl. (Flute), and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score consists of six systems of music. The Trp. part begins in the first system with a melodic line. The Fl. part enters in the second system with a melodic line. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *p* (piano), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *cresc.* (crescendo), and *dimin.* (diminuendo). The score features various musical notations such as triplets, slurs, and ties.

VI.
p

Violin I (VI.) part, measures 1-5. The music is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a piano (p) dynamic. The melody consists of eighth and sixteenth notes, often beamed together. A slur covers measures 1 through 5. A fermata is placed over the final note in measure 5.

Ped.



Violin I (VI.) part, measures 6-10. The music continues with eighth and sixteenth notes. A slur covers measures 6 through 10. A fermata is placed over the final note in measure 10.

Ped.



Ped.



Violin I (VI.) part, measures 11-15. The music continues with eighth and sixteenth notes. A slur covers measures 11 through 15. A fermata is placed over the final note in measure 15.

Ped.



Ped.



dim.

Violin I (VI.) part, measures 16-20. The music continues with eighth and sixteenth notes. A slur covers measures 16 through 20. A fermata is placed over the final note in measure 20.

Ped.



Hb. Fl.

mf p mf

Music for Horn (Hb.) and Flute (Fl.) parts, measures 1-5. The music is in treble clef with a key signature of three sharps. Dynamics include mezzo-forte (mf), piano (p), and mezzo-forte (mf). A slur covers measures 1 through 5. A fermata is placed over the final note in measure 5.

Cl.

p

Music for Clarinet (Cl.) part, measures 1-5. The music is in treble clef with a key signature of three sharps. It begins with a piano (p) dynamic. A slur covers measures 1 through 5. A fermata is placed over the final note in measure 5.

Fl. Hb.

cresc.

VI. Cl.

p VI.

Leg. *

Leg. * *Leg.* * *Leg.* *

Bl. (Wind)

poco riten.

p Pos. Trb.

Leg. *

Hb. Hr.

m.s.
L.H.

p Trb. Pos. Vel. *cresc.*

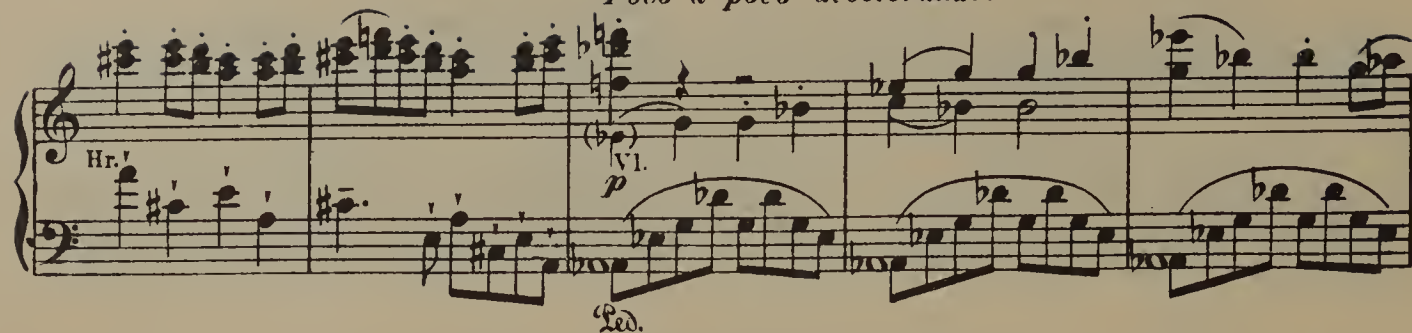
Leg. * *Leg.* *

Hb. Fl.

fp

p

Das Zeitmass sehr allmählich beschleunigen.
Poco a poco accelerando.



First system of musical notation. The treble staff begins with a key signature of one sharp (F#) and a common time signature. It contains a series of chords and some melodic fragments. The bass staff features a continuous eighth-note accompaniment. Performance markings include 'Hr. v.' in the treble and 'p' in the bass. A 'Ped.' marking is placed below the bass staff.



Second system of musical notation. The treble staff continues with chords and melodic lines. The bass staff maintains the eighth-note accompaniment. Performance markings include 'Ped.' and asterisks (*) below the bass staff.



Third system of musical notation. The treble staff includes the instruction 'poco a poco cresc.' above the staff. The bass staff continues with the eighth-note accompaniment. Performance markings include 'Ped.' and asterisks (*) below the bass staff.



Fourth system of musical notation. The treble staff continues with chords and melodic lines. The bass staff maintains the eighth-note accompaniment. Performance markings include 'Ped.' and asterisks (*) below the bass staff.



Fifth system of musical notation. The treble staff continues with chords and melodic lines. The bass staff maintains the eighth-note accompaniment. Performance markings include 'Ped.' and asterisks (*) below the bass staff.



Sixth system of musical notation. The treble staff features a melodic line with dynamic markings 'p' and 'f'. The bass staff continues with the eighth-note accompaniment. Performance markings include 'p' and 'f' below the bass staff.

First system of musical notation, measures 1-4. Treble and bass staves with complex chords and arpeggios. Dynamics: *f* (measures 2-3), *p* (measure 4).

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics: *f* (measure 5), *ff* (measure 6), *string.* (measure 8).

Third system of musical notation, measures 9-12. Treble and bass staves with flowing arpeggiated patterns.

Im Zeitmass. (Ein wenig zurückhaltend.)
a tempo. (un poco ritenuto.)

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics: *ff* (measure 13).

Fifth system of musical notation, measures 17-20. Treble and bass staves. Includes markings for Horn (Hb.) and Violin (VI.). Dynamics: *p* (measure 19), *espressivo ausdrucksvoll* (measures 19-20). *Ped. sempre* (measure 20).

Sixth system of musical notation, measures 21-24. Treble and bass staves. Includes *Ped.* marking (measure 23).

p *cresc.*

f *(Wind)* *dim.*

fp *vi.* *p* *fp*

cresc. *fp* *Trp.* *fp*

f *15* *fp*

poco string. *cresc.* *ff*

First system of the musical score. It features a piano accompaniment with a treble and bass staff. The bass staff has a *dim.* (diminuendo) marking. The melody in the treble staff consists of eighth and sixteenth notes.

Second system of the musical score. It includes a horn part (Hb.) and a piano part. The piano part has a *p* (piano) marking. The horn part has a *poco riten.* (poco ritenuto) marking. The system ends with a *Ped.* (pedal) marking and a flower symbol.

Third system of the musical score. It includes a horn part (Hb.) and a piano part. The piano part has a *pp* (pianissimo) marking. The horn part has a *mf* (mezzo-forte) marking. The system is marked *Ruhig. Tranquillo.* (Calm. Tranquil).

Fourth system of the musical score. It includes a piano part and a woodwind part (Wind) Bl. (Bassoon). The piano part has a *p* (piano) marking. The woodwind part has a *mf* (mezzo-forte) marking. The system is marked *Sehr ruhig. Molto tranquillo.* (Very calm. Very tranquil).

Fifth system of the musical score. It includes a piano part, a horn part (Hb.), a trumpet part (Trp.), and a woodwind part (Wind) Bl. (Bassoon). The piano part has a *p* (piano) marking. The horn part has a *mf* (mezzo-forte) marking. The trumpet part has a *f* (forte) marking. The woodwind part has a *mf* (mezzo-forte) marking. The system is marked *Sehr ruhig. Molto tranquillo.* (Very calm. Very tranquil).

Sixth system of the musical score. It includes a piano part, a horn part (Hb.), a trumpet part (Trp.), and a woodwind part (Wind) Bl. (Bassoon). The piano part has a *pp* (pianissimo) marking. The horn part has a *pp* (pianissimo) marking. The trumpet part has a *f* (forte) marking. The woodwind part has a *mf* (mezzo-forte) marking. The system is marked *Sehr ruhig. Molto tranquillo.* (Very calm. Very tranquil).

First Act.

Home.

dark not more as usual
 Allegretto con moto. (♩ = 63)

The musical score for the 'Home' scene consists of four systems of music. The first system is a piano introduction in 6/8 time, marked 'p' and 'Allegretto con moto. (♩ = 63)'. It features a piano accompaniment with a steady eighth-note pattern in the left hand and a more melodic line in the right hand. Above the piano part, there are staves for Flute (Fl.), Clarinet (Cl.), and Horn (Hb.). The second system continues the piano accompaniment and adds a Horn part. The third system introduces a Bass and Horn part. The fourth system features a piano accompaniment with a more complex rhythmic pattern, including triplets, and a Horn part. A handwritten note '(Curtain rises.)' is written above the piano part in the fourth system.

First Scene.

(A small and poorly furnished room. In the background a door; a small window near it, looking on to the forest. On the left a fireplace with chimney above it. On the walls are hanging brooms of various sizes. Hänsel is sitting by the door, making brooms, and Gretel opposite him by the fireplace, knitting a stocking.)

Gretel.

The musical score for Gretel's first scene consists of two systems of music. The first system is a vocal line for Gretel, with the lyrics 'Su - sy, lit - tle Su - sy, pray what is the news?'. The second system is a piano accompaniment for the vocal line, featuring a steady eighth-note pattern in the left hand and a more melodic line in the right hand. Above the piano part, there is a staff for Horn (Hb.).

The geese are running bare-foot be-cause they've no shoes!

Hr.
p

The cobbler has leather and plen-ty to spare, Why can't he

Cl.
Hb.
sfz
p
Tea *

(continuing)

make the poor goose a new— pair?

Hänsel (interrupting her)

Then they'll have to go bare-foot!

Fl.
p
Bass

grassy grassy garden
Hänsel.
Ei - a po - pei - a, pray what's to be

Hr.

done? Who'll give me milk and sugar, for bread I have none?

Cl. Hr. Hb.

p

I'll go back to bed and I'll lie there all day, Where there's nought to

Hb.

Cl. *sfz* *p*

Gretel (interrupting)

Then we'll have to go hungry!

(continuing.)

eat then there's nothing to pay!

Fl. *p* Cl. Bass.

Hänsel (throwing his work aside and getting up)

If mother would on-ly come home a -

Hr. *dim.* Str. *p*

Gretel (getting up)

Hänsel.

gain! Yes, I'm so hungry I don't know what to do! For weeks I've ea - ten nought but

Hb.

Ten.

Bass.

sfz

Bass.

p

Gretel.

Hush, Hän-sel, don't forget what father

bread, It's ve - ry hard, it is in - deed!

*ritard. a tempo**ritard. a tempo*

Cl.

Ten.

Wind.

*sfz**p**ritard. a tempo*

said When mother too wished she were dead: "When past bear - ing

*ritard.**a tempo*

Str.

*p**sfz**più p*

Bass.

p

is our grief, God the Lord will send re - lief!"

Hänsel.

Yes, yes, that

*pp**cresc.*

Vcl.

sounds all ve - ry fine, But a - las, off maxims we can-not dine! O

Str. *p*

Bass.

vi.

Gre - - tel, it would be such a treat If we had some-thing nice to

Vel.

eat! Eggs and but-ter and su - et paste, I've al-most for - got - ten how they

Hb.

Ten. *p* Vel.

poco ritard.

Gretel (stopping his mouth)

Hush, don't give way to grumps,

Tempo.

taste. O Gretel, I wish

Tempo.

Hr.

f *sf* *p*

Cl.

Bass:

Have patience a-while, no dole-ful dumps! This wo - ful face,

VI.
cre - Hr.

Whew! what a sight, Looks like a hor-rid old cross - - patch

scen - do

Allegretto con moto. (She takes a broom in her hand.)

fright!

Wind.

Crosspatch a - way, Leave me I pray!

Hr.

f

Str. *p*

Just let me reach you, Quick-ly I'll teach you How to make trouble Soon mount to double!

1706

Crosspatch, crosspatch, What is the use Grow-ling and grumbl-ing, Full of a-buse,

VI. *p* *cresc.*

Off with you, out with you, Shame on you, goosel Crosspatch a - way,
Hänsel (seizes the broom too)

Wind. Str. *f* *p*

Crosspatch a - way, Hard lines I

Leave me I pray! If I am hung - ry I'll nev-er say so,
say! When I am hung-ry Sure-ly I can say so, Can - not al-

cresc.

Will not give way so, Chase it a-way so! Crosspatch, crosspatch, What is the use
lay so, Can't chase a - way so! Crosspatch, crosspatch, What is the use

p

Grow - ling and grumb - ling, Full of a - buse, Off with you, Out with you,

Grow - ling and grumb - ling, Full of a - buse, Off with you, Out with

cresc.

f

Shame on you, goose! (pretending to sweep away.) That's right! Now

you, with you!

Hr.

f

f

8

3

Tempo primo. (♩ = ♩)

if you leave off com - plaining I'll tell you a most de - light - - - ful

Wind.

p

f

p

dim.

Bass.

Hänsel.

secret! O de - light - - - ful! it must be something

Hr.

Cl.

Fl.

Cl.

Fl.

p

Vcl.

Gretel.

nice! Well list - en, broth - er - kin, *dear* won't you be glad! Look

vi. Cl. Fl.

p

here in the jug, here is fresh milk, 'Twas giv - en to - day by our

vi. Cl. Fl.

p

neigh - bour, And moth - er, when she comes back

vi. Fl. vi.

p

Cl.

home, Will certain - ly make us a rice blanc-mangel!

pudding

Hänsel (with glee) *white with foam*

Rice blanc-mangel!

cresc.

rice pudding
Hänsel (dancing round the room)

When blanc-mange is an - y-where near, Then Hān - sel, Hān - sel,

Cl. *p* Hb.

Hān-sel is there! How thick is the cream on the milk, let's

p Wind.

(He licks the cream off his finger.)

taste it! O Ge - mi-ni, wouldn't I like to

p Cl. *espressivo* Hb. *f* *dimin.*

Più animato.
Gretel.

(gives him a rap
on his fingers.)

What, Hān-sel, tast-ing? Aren't you a - shamed? Out with your

drink it!
Più animato.

p

fingers quick, gree-dy boy! Go back to your work again, be

Ten.

sfz sfz sfz sfz sfz sfz

Vcl.

sf p sf

quick, that we may both have done in time! If mother comes and we haven't done

sf sf sf sf

Tempo come prima

Hänsel (sticking

right, Then— bad-ly it will fare with us to - night! Work a-gain?

Cl.

f f p

his hands into his trousers pockets.)

No, not for mel That's not my i - dea at all, It doesn't

Hb. Vl.

poco ritard. poco ritard.

a tempo

suit me! It's such a bore! Dancing is jol-li-er far, I'm

a tempo

cresc.

Gretel.

Danc - ing! Danc - ing! O yes, that's bet - ter far.

sure!

f *p* *f*

dot

And sing a song to keep us in time! One that our grand - mother

f *p* *cre* *scen*

used to sing us: Sing then, and dance in time to the sing - ing!

cl. *vi.* *mf*

do

Allegretto con moto. (♩=100)

(clapping her hands)

Brother come and dance with me,

Fl. Hb.

Hr.

Bass.

Dr.

Both my hands I of-fer thee, Right foot first, Left foot then, Round a-bout and

Str.

(Hänsel tries to do it, but awkwardly)

Hänsel.

back a - gain.

I would dance, but

Fl.
Hb.

Wind.

Hr.

vi.

Str.

don't know how, When to jump or when to bow, Show me what I ought to do,

Gretel.

So that I may dance like you. With your foot you tap tap tap,

cresc. *f* *p* *tr* *VI.* *Hb.* *Cl.*

With your hand you clap clap clap, Right foot first, Left foot then, Round about and

Hänsel.

back a-gain! With your foot you tap tap tap, With your hand you clap clap clap,

p *VI.* *Fl.*

Gretel.

Right foot first, Left foot then, Round and back a-gain! That was ve-ry good indeed,

cresc. *f* *Wind.* *p*

O I'm sure you'll soon succeed! Try a-gain and I can see Hän-sel soon will

f *p* Hr. Bass. Cl. *cresc.*

(clapping her hands joyfully)

dance like me! With your head you nick nick nick, With your fingers you

f *p* *tr*

click click click, Right foot first, Left foot then, Round a-bout and back a-gain!

Hänsel.

With your head you nick nick nick, With your fingers you click click click, Right foot first,

Vl. Fl. *p* *cresc.*

Gretel.

Left foot then, Round and back a - gain! Brother, watch what next I do,

Wind. *p*

You must do it with me too! You to me your arm must pro-fer, I shall not re -

VI. Hr.

(takes Hänsel by the arm.)

fuse your of-fer! Come! _____

Hänsel.

What I en -

cresc.

joy is dance and jol - li - ty, Love to have my fling, In

Cl. *fp* Hb.

joy is dance and jol-li-ty, And all that kind of thing! What I en-joy is dance and
fact I like fri-vo-li-ty, And all that kind of thing! In fact I like fri-

VI.
mf

jol-li-ty, Love to have my fling, _____ I like fri-vo-li-ty, And
vo-li-ty, Love to have my fling, In fact I quite pre-fer fri-vo-li-ty, And

(pulls Hänsel along, and dances round him)

all that kind of thing! Tra la la la la la la la la la, tra la
all that kind of thing!

Hb.
fp

- - - - - then gives him a push)

la la la la la la la! Come and have a twirl, my dear-est Hän-sel, Come and have a

Cl.
mf
p
Vcl.

turn with me, I pray, Come here to me, come here to me, I'm sure you can't say

Fl.
Hr.
f
p Str.

Hänsel (gruffly.)

Nay! Go a-way from me, go a-way from me, I'm much too proud for you! With

Hh.
Hr.
VI.
p

Gretel.

lit - le girls I do not dance, And so, my dear, a - dieu! Go,

VI.
p

*poco ritard.**Tempo.*

(dances round Hänsel)

stu - pid Hans, con - cei - ted Hans, you'll see I'll make you dance! Tra la la la la la la

poco ritard. *Tempo.* Cl.
Hr. *mf* Bass.

as before

and gives him a push.)

la la la, tra la la la la la la la! Come and have a twirl, my dear - est
Hänsel (dances round Gretel.)
Tra. la la la la la la

mf *p*

Hän - sel, Come and have a turn with me, I pray,
la la la, tra la la la la la la la! O Gre - tel dear, O

mf *p* *f* *mf* Wind.

Gretel.

sis - ter dear, Your stocking has a hole! O Hän - sel dear, O bro - ther dear, D'you

p *vi.*

take me for a fool? With naugh-ty boys I do not dance, And so, my dear, a -

Hb. FL.

p

Hänsel. *poco ritard.* *Tempo.* Gretel.

dieu! Now don't be cross, you sil-ly goose, You'll see I'll make you dance! Tra la

Cl. Vl. *poco ritard.* *Tempo.* Trp.

Bass. *p*

Ten. *p*

Vel. *mf*

Dr.

(they dance as before)

la tra la la tra la la la la, tra la la tra la la tra la la! Come and have a Hänsel.

Tra la

mf

twiri, my dear-est Hän-sel, Come and have a turn, my dear-est Hans! Sing

la tra la la tra la la la la, tra la la tra la la tra la la! Sing

Hr. *p* *mf* *p* Hr. *f*

lu-sti - ly hur - rah, hur-rah! While I dance with you! And if the stockings

lu-sti - ly hur - rah, hur-rah! While I dance with you! And if the shoes are

Cl. *mf* Str. *f* Hr. *f*

(They dance by turns as before.)

are in holes, Why mother'll knit some new! Come and have a

all in holes, Why mother'll buy some new! Trala la trala la tra la la la la, tra la

vi. *f* *fp* Cl. *f* Ten. *fp*

twirl, my dear-est Hän-sel! On-ly have a

la tra la la tra la la! Trala la trala la tra la la la la, tra la

fp

(Then they seize each other's hands and dance round and round,

twirl, my dear-est Hänsel! Tra la la trala la, tra la la trala la. tra la

la trala la trala la la la, tra la la la la, tra la la la la, tra la

fp *fp* *fp*

quicker and quicker, until at last they lose their balance and tumble over one another onto the floor.)

la trala la, trala la trala la, trala la trala la, trala la trala la, tra

la la la, trala la trala la, tra la trala la, trala la trala la, tra

string: *fp* *fp* *cresc.*

la! _____

la! _____

f *f* *ff* Hr. Str. *ff*

Scene II.

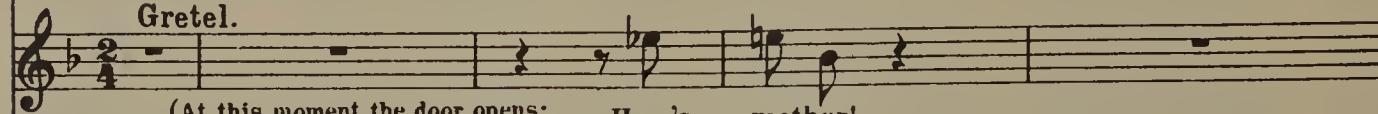
Allegro.

The Mother.



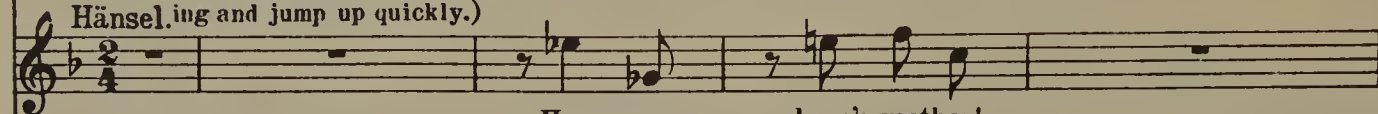
Hal-lo!

Gretel.

(At this moment the door opens;
the children see their mother com-

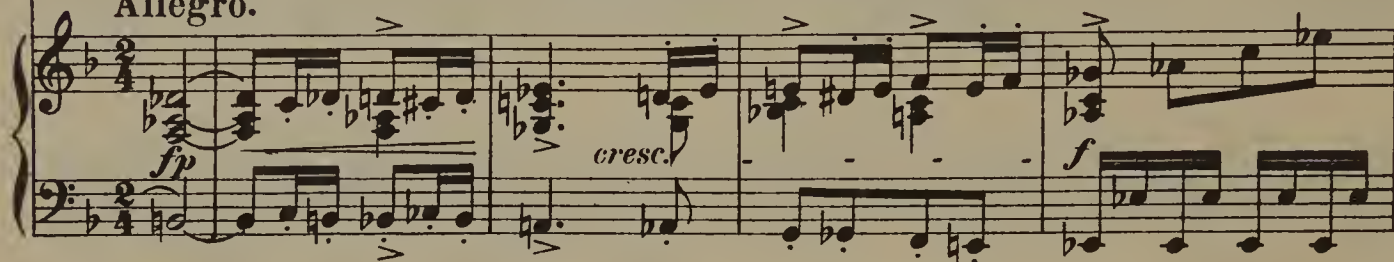
Here's mother!

Hänsel, ing and jump up quickly.)



Heav - ens, here's mother!

Allegro.



The Mother.



What _____ is all this dis - turb - - ance?



Tempo primo.

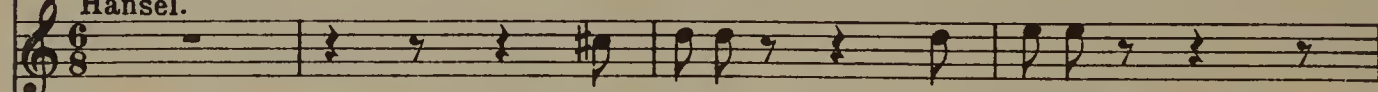
Gretel.



(Embarrassment.)

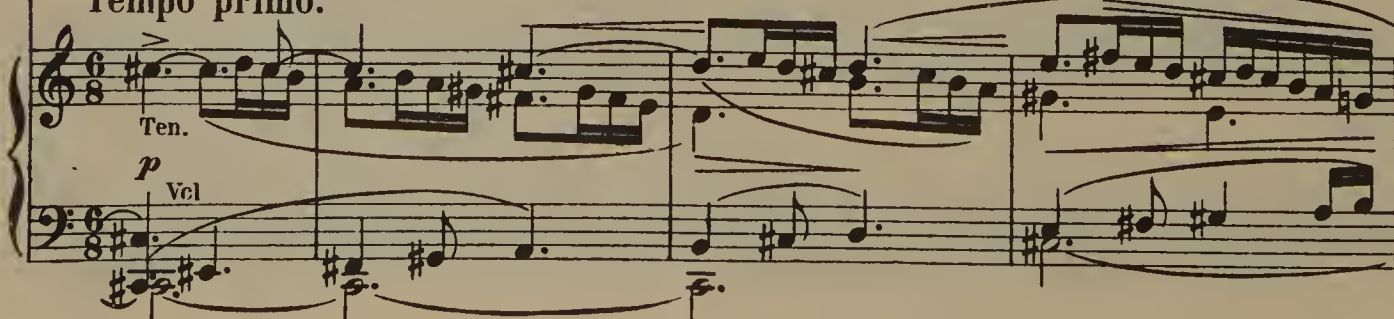
'Twas Hänsel_ he wanted_

Hänsel.



'Twas Gretel_ she said I_

Tempo primo.



Mother (comes in, unstraps her basket and sets it down.)

Si - lence, id - le and ill behaved chil - dren!

Ten.

Wind.

cresc.

Vel.

Call you it work-ing, yodelling and singing? As though't were fair - time,

fp

cresc.

hop - ping and springing?

And while your pa - rents from

Cl.

Hb.

VI.

p

Bass.

poco rallent.

Tempo

ear - ly morn - ing

Till late at night are slav-ing and toil-ing.

poco rallent.

Tempo

Hb.

f

cut to p. 70

(gives Hänsel a box on the ear)

Take that! Now come let's see what you've

VI. *mf* *ff*

(turning round)

done! Why Gre-tel, your stock - ing not rea-dy

VI. Hb. Fl. *ff* *fp* *fp*

yet? And you, you la - zy bones, have you nothing to show? pray how many brooms have you

f *p* *fp*

fin-ished? I'll fetch my stick, you use - less

VI. Hb. Cl. *f*

children, And make your id - le fing - ers ting - le!

VI.

p *cresc.* *fp*

(In her anger at the children she gives the milkjug a knock, which sends it clattering on to the floor.)

fp *cresc.* *ff*

Gra-cious! Theregoesthe jug all to pie-ces!

dimin. *f*

(weeping) What now can I cook for sup-per?

(She looks at her skirt, down which

Hb.

dimin. *pp*

the milk is streaming.)

(Hänsel covertly titters.)

How, sau - cy how dare you

espresso

Cl.

Bass.

m. s. cresc.

p espresso

(Going with a stick after Hänsel, who is running out at the door.)

laugh? Wait, wait till the fa - ther comes home!

dim.

m. s.

m. d.

vi.

(With sudden energy she snatches a basket from the wall and thrusts it into Gretel's hand.)

Off, off to the wood!

vi.

p

there seek for straw - berries quick away! And if you don't

cresc.

bring the bas-ket brim - ful I'll whip - you so that you'll

(The children run into the forest.)

both — run a - way!

Hr.

f

ff

dim.

(She sits down by the table, exhausted.)

p Ten.

Vel.

VI.
espressivo.

A - - las! ——— There my poor juglies in pie - - - ces!

Yes, blind ex - cite - ment on - ly brings ru - - in.

(wringing her hands) *deaf and dumb* (sobbing)
O God, send help — to me! Nought have I to give them,

molto espressivo

No bread, — not a crumb for my starv - ing child - ren!

No crust in the cup - board No milk in the pot,

Fl. > Hb.

Bass.

(She rests her head
on her hand.)

No, no - thing but wa - ter to drink! -

Cl. Hb. Fl. vl.

mf *pp espress.*

Red. * Red. *

Wea - ry am I, weary of liv - ing!

pp Ten.

12 3

(Lays her head down on her arms and drops asleep.)

Father, send - help - to me! -

pp

Scene III.

Start

Commodo. ♩. = ♩

(A voice is heard in the distance)

Father.

Tra la la la, tra la la

pp
Hr.(con Sordino)

la, Lit-tle mo-ther, here am I! Trala la la, tra la la la, Bringing luck and jol-li-

Dble B.

(somewhat nearer)

ty'

1. Oh for you and me, poor

pp
Str.(con Sordino)*p*

mo-ther, Ev'-ry day is like the o-ther; With a big hole in the

Vel.

cresc.

*Tempo.**(complainingly)**rit.*

purse, And in the sto - mach an e - ven worse. Tra la la la, tra la la

*rit.**Tempo.**p*

la, Hun - ger is the poor man's curse! Trala la, tra la la la

*Cl.**Fl.**p**(The father appears at the window, and*

la, Hun - ger is the poor man's curse!

*Str.**f*

during the following he comes into the room in a very lively mood, with a basket on his back.)

dim.

2. 'Tis - n't much that we re - quire, Just a lit - tle food and
 3. Yes, the rich en - joys his din - ner, While the poor grows dai - ly

p

fire! But a - las, it's true e - nough, Life on some of us is
 thin - ner; Strives to eat, as well he may, Some - what less than yes - ter -

cresc.

rit.
 (complaining) *Tempo.*

rough! Tra la la la, tra la la la, Hun - ger is a cus - tom - er
 day! Tra la la la, tra la la la, Hun - ger is the de - vil to

rit. *p*

tough! Tra la la, tra la la la la, Hun - ger is a cus - tom - er
 pay! Tra la la, tra la la la la, Hun - ger is the de - vil to

Fl. *mf*

(He puts down his basket.)

tough!
pay!

Yes,
Hb.

Str.
ff

dimin.

mf

hun - ger's all very well to feel If you can get a good square meal, But

Hr.

Bass.

when there's nought what can you do, Sup - pos - ing the purse be emp-ty too?

Hb.

Hr.

Bass.

rit.

Tempo.

rit.

Tempo.

Str.

Tra la la la, tra la la la, O for a drop of "mountain dew!"

Tempo.

mf

mf

Fl.

Mother (rubbing

(Reels over to his sleeping wife and gives her a smacking kiss.)

Tra la la la la, tra la la la la, Mo - ther, look what I have brought!

p *f* *sfz*

Più animato.

her eyes)

ho! Who's sing - sing - sing - ing all round the

f *p* *cresc.*

house, And tra - la - la - la - ing me out of my

p *cresc.*

sleep? Father (inarticulately)

How now? The hungry beast

Sr. Wind. *dim.* Hb. *p* Cl. Bass.

Father.

With - in my breast Cal-led so for food I could — not

p

rest! Tra la la, tra la la la, Hun - ger is an ur-gent

Fl. *f*

beast, Tra la la, tra la la la, Pinch - es, gnaws, and gives no

VI. *mf* Wind. Bass.

Mother.

So, so! And this wild beast,

rest! Wind. *f* *dimin.* VI. *p* Vel.

You gave him a feast, He's had his fill, To say the

least!
Father.

Well yes! Hm! it was a love-ly

dimin. *p* Cl.

(Pushing him angrily from her.)

(Wants to kiss her) Have done! You have no troubles to

day... don't you think so, dear wife?—

Fl. *p* Bass.

bear, 'tis I must keep the house!

Well, well!

Well, well!

cresc. *f*

(Turning to his basket.)

then let us see, my dear, What we have got to eat to -

f *f* *f* *mf* (pizz.)

Un poco più moderato.

Mother.

Most sim - ple is the bill of

Father.

day?

Un poco più moderato.

p *Cl.*

fare, Our sup-per's gone, the Lord knows where!

Hb. *Cl.* *cresc.*

rit. *a tempo* *ritard.*

Lar der bare, cel-lar bare, Nothing, and plen-ty of it to

rit. *a tempo* *ritard.* *dim.*

Fl. *Bass.* *p*

Come prima.

spare!

Father.

Tra la la la, tra la la la, cheer up, mo - ther, for here am I,

Come prima.

Bringing luck and jol - li - ty!

(he takes his basket and begins to display the contents.)

Look, mother! doesn't all this

Mother.

Man, man, what

food please you?

4/4

see I? Ham and but-ter- flour and

(Helping him to unpack it)
sau- sage- Eggs, a do- zen- (Hus- band, and they

cost a for- tune!) *accelerando* Tur- nips, on- ions,

and- for me! Near- ly half a pound of

a tempo (He turns the basket topsy- turvy, and a lot of potatoes roll out.)
tea! *a tempo*

Tempo come prima.

Father. (He seizes her by the arm and dances round the room with her.)

Tra la la la, tra la la la, tra la la la la, hip hur-rah,

The first system of the score for the Father's part. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are 'Tra la la la, tra la la la, tra la la la la, hip hur-rah,'.

Mother (joining in.)

Tra la la la, tra la la la, tra la la la la,

Won't we have a festive time! tra la la la, tra la la la la,

The second system of the score. It begins with the Mother joining in. The vocal line continues with 'Tra la la la, tra la la la, tra la la la la,' followed by 'Won't we have a festive time! tra la la la, tra la la la la,'. The piano accompaniment continues with chords and moving lines.

hip hur-rah. Won't we have a hap-py time! —

hip hur-rah. Won't we have a festive time! — Now

The third system of the score. The Father's vocal line continues with 'hip hur-rah. Won't we have a hap-py time! —' and 'hip hur-rah. Won't we have a festive time! — Now'. The piano accompaniment includes a 'cresc.' (crescendo) marking.

lis - ten, how it all came to pass! Hr.

Cl. Hr. dimin. Ten. mf Vol. dimin.

The fourth system of the score. The Father's vocal line concludes with 'lis - ten, how it all came to pass! Hr.'. The piano accompaniment features a clarinet (Cl.) and a horn (Hr.) part, with dynamics including 'f' (forte), 'dimin.' (diminuendo), 'Ten. mf' (Tenth horn mezzo-forte), and 'Vol.' (volume). The system ends with a double bar line.

meanwhile packs away the things, lights a fire, breaks eggs into a saucepan, etc.)

Yon - der to the town I went, There was to be a great e - - vent,

Bass.

p

Weddings, fairs and pre - pa - ra - tion For all kinds of ju - bi - la - tion!

mf

Hr.

Cl.

Bass.

Now's my chance to do some sel - ling,

Hb.

p

Fl.

Vl.

Vcl.

So for that you may be thank - ful! He who

Cl.

f

dim.

wants a feast to keep, He must scrub and brush and sweep,

Fl.

Hb.

p

So I brought my best goods out, Tramped with them from house to house:

Fl. b.

VI.

p

Ten.

"Buy be - sons! good be - sons!"

Fl.

Hb.

p

mf

Buy my brush - es, sweep your car - pets, sweep your cob - webs!"

And so I drove a roar - ing trade, And sold my brush - es at the

f

mf

high - - - - est pri - - - ces!

VI.

p

cresc.

Now make haste with cup and plat-ter, Bring the glass-es, bring the ket-tle:

p

Mother.

Here's a health to the be-som-

Here's a health to the be-som-

p

ma-ker! (He puts the glass of toddy to his lips, but suddenly stops short.)

ma-ker! But stay, why, where are the children?

f *ff*

At left

say

Where are they? (Shrugs her shoulders with a puzzled air.)

Gone with Hans? Oh!

where have they gone

Hänsel, Gre-tel, what's gone with Hans?

Un poco più animato.

vi. *f* *p* *Str.*

Mother.

who's to know? But at least I do know this Hb. That the

Cl.

vi.

Ten.

p

jug is smashed to bits. Father. *Go to table* (angrily) And the

What? the jug is smashed to bits? Wind.

vi.

p

Trb.

Str.

cream all ran a - - way! (Striking his fist on the table in a rage.)

1 2 3 4

Hang it all! So those little scapegraces Have

vi.

f

cresc. - - -

(hastily)

Been in

Cross to right bar

been a - gain in mischief?

vi

Trp.

Mother.

57

mischief! I should think so! Nothing have they done but their mad prank-ing;

VI. Fl. VI.

As I came home I could hear them Hopping and cutting the wildest ca - pers,

VI. Fl. VI.

Till I was so cross that I gave a push/— 2 3 4 Father.

And the

p *fp* *fp cresc.*

And the jug of milk was

jug_ milk_ was

jug_ milk_ was

At chair part

spilt! (laughing with all his might)

spilt!

Più animato. 1 2 3 4 Ha ha ha ha ha! 3 Ha

cross by chair (joining in)

Ha ha ha ha ha! Ha

ha ha ha ha ha ha ha! Ha ha ha ha

ha ha ha ha! Ha ha ha ha ha ha ha

ha! Ha ha ha ha! Such

ha! Ha ha ha ha ha ha ha!

an - - - ger, mo - ther, don't take it

dim.

Hand on mother
behind chair

Ha! Ha!

ill, seems stu - pid to me; I must

Hb.

vi.

Ten.

(snappishly and curt.)

For aught I know, at the

say! 2 3 But where, where think you the children can be? —

vi.

Hr.

Il-sen-stein! (horrorstruck.)

The Il-sen-stein!

Wind.

fp cresc. - - - f

Cl.

Broom

Mother.

Now *hush!* behave put your

(with an expression of contempt.)

The be - som, just put it a - way a -

F1.

Vcl.

Dr.

(He lets the broom fall and wrings his hands.)

Un poco ritenuto.

gain! Father. My chil- - dren astray in the
Un poco ritenuto.

Wind. *pp*

dimin. poco riten. p

a tempo

gloom - y wood, all a - lone without moon or stars?

vi. a tempo

Hr. p Vcl.

3 4

Come prima.

Heaven!

Dost thou not know the aw-ful ma - gic place, the
Come prima.

a tempo I. (surprized)

pp

who is she

The e - vil one? What mean'st thou? (with

place where the e - vil one dwells?

a tempo I.

p Trp. Vcl.

grabs broom Father

The

Un poco ritenuto.

61

(starting back)

let's go.
a tempo

(draws back)

mysterious emphasis)

The gobbling ogress?

He picks up the
besom again.

But —

gobbling ogress?

Un poco ritenuto.

Fl.

Trp.

Hr.

a tempo

Vel.

p

dimin.

p

brass
Dble B.

tell me, what help is the be - som?

1 2 The be - som, the be - som, why

Bass.

p

what is it for, why what is it for?

1 2 They ride on it,

1 2 they ride on it, the

Hb.

Cl.

cresc.

witch - es!

f

p

dimin.

At left

An old witch with-in that wood doth dwell, And she's in league with the

p (*pizz.*)

powers of hell.

At mid-night hour, when

Wind.

p

(*pizz.*)

nobody knows, A-way to the witches' dance — she goes.

cresc.

mf

Up the chimney they fly, — on a broomstick they hie, —

Cl.

p

VI.

Ten.

p

Ad.

O - ver hill and dale, o'er ra - vine and vale, through the

p *cresc.*

4 1 2

mid - night air they gal - lop full tear — on a broomstick, on a

cresc. *f*

Mother. 1 2 3

broomstick, hop, hop, hop, hop, the witch - es! O hor - ror!

p *cresc.* *f* *dim.*

Father.

But the gob - bling witch? 3 4 1 2 3 4 And by day, they say, she

Hr.

p (pizz.)

By mother

stalks a - round with a crinch - ing, crunch - ing, munch - ing sound, and

vi.

children plump and tender to eat she lures with ma - gic ginger-bread sweet.

vi.

Bass. *dolce* Bass.

Un poco più animato.

2 3 4 1 2 3 4

On e - vil bent, with

mf *p*

fell intent she lures the chil - dren, poor little things, in the

o - ven red hot she pops all the lot; she shuts the door down, un -

p *cresc.*

to front

til they're done brown 4 1 2 3 In the o - - ven, in the

mf

1 2 (expressively) Un poco ritenuto.

o - - ven, 3 4 1 2 the gin - gerbread

p *cresc.* *fp*

vi. Hb.

left

1 2 a tempo Mother.

And the ginger-bread children?

chil - dren! a tempo Are

pp Hr. dolce

Red. * Red.

to front

(wringing her hands)

For the ogress?

O horror!

Heav'n help us! the

served up for dinner!

For the ogress!

children! O what shall we do!

Hi, mother, mother,

(takes the whisky bottle from the table and runs after her.)

wait for me!

We'll both go to - gether the witch to seek!

Wind.

(The curtain falls quickly.)

Vi =

(Prelude to the 2nd Act)

♣ Goes on to the "Witches' Ride"

The Witches' Ride. Prelude to second Act.

Pesante. (♩ = 96)

de ϕ 8

The musical score is written for piano and includes parts for various instruments. The tempo is marked 'Pesante' with a quarter note equal to 96 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into six systems, each with a grand staff (treble and bass clef) for the piano and individual staves for other instruments.

- System 1:** Features a piano introduction with a forte (*f*) dynamic. The string part (Str.) is marked with a 'de ϕ 8' instruction. The horn part (Hr.) enters in the second measure.
- System 2:** The piano part continues with a fortissimo (*ff*) dynamic. The clarinet part (Cl.) enters in the third measure.
- System 3:** The piano part is marked piano (*p*). The violin part (Vl.) enters in the third measure with trills (*tr*).
- System 4:** The piano part is marked *cresc.* (crescendo). The horn part (Hb.) enters in the third measure with a fortissimo (*fp*) dynamic. The flute part (Fl.) enters in the fourth measure.
- System 5:** The piano part continues with a *cresc.* (crescendo) marking. The horn part (Hb.) is marked with trills (*tr*).
- System 6:** The piano part is marked forte (*f*). The horn part (Hb.) is marked with trills (*tr*).

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *f* (forte) and *ff* (fortissimo) are present. Articulation marks like accents (>) and slurs are used throughout. The key signature changes from one system to the next, starting with one flat and ending with two sharps. The first system begins with a *f* dynamic. The second system starts with *ff* and includes a *Leg.* (legato) marking. The third system also begins with *ff*. The fourth system starts with a *f* dynamic. The fifth system includes markings for *VI.* (Violin I) and *p Hr.* (piano Horn). The sixth system includes markings for *Cl.* (Clarinet). The notation is dense and complex, typical of a classical piano score.

Hb. *p*

First system of music for Horn B. The staff shows a melodic line with triplets and accents. The key signature has two flats (B-flat and E-flat). The dynamic is marked *p* (piano).

Fl.

Second system of music for Flute. The staff shows a melodic line with triplets and accents. The key signature has two flats. The dynamic is not explicitly marked but follows the *p* of the previous system.

Cl.

Third system of music for Clarinet. The staff shows a melodic line with triplets and accents. The key signature has two flats. The dynamic is not explicitly marked.

Fl. *cresc. -*

Fourth system of music for Flute. The staff shows a melodic line with triplets and accents. The key signature has two flats. The dynamic is marked *cresc. -* (crescendo).

Poco a poco più animato.

vi. *fp* *stacc.* *p cresc. -*

Fifth system of music for Violin. The staff shows a melodic line with triplets and accents. The key signature has two sharps (F# and C#). The dynamic is marked *fp* (fortissimo) and *stacc.* (staccato). The piano part below has a *p cresc. -* marking.

fp *p cresc. -*

Sixth system of music for Violin. The staff shows a melodic line with triplets and accents. The key signature has two sharps. The dynamic is marked *fp* and *p cresc. -*.

First system of piano music, measures 1-2. The key signature has three sharps (F#, C#, G#). The music is marked *f* (forte). The right hand features a complex melodic line with many accidentals and a fermata over the first measure. The left hand provides a harmonic accompaniment with chords and single notes.

Second system of piano music, measures 3-4. The key signature changes to two sharps (F#, C#). The music remains marked *f*. The melodic and harmonic patterns continue with similar complexity and accidentals.

Third system of piano music, measures 5-6. The key signature changes to one sharp (F#). The music is marked *f*. The right hand continues with a dense melodic texture, while the left hand maintains a steady accompaniment.

Fourth system of piano music, measures 7-8. The key signature changes to natural (C). The music is marked *f*. A *cresc.* (crescendo) marking appears above the right hand in measure 8, indicating a gradual increase in volume.

Fifth system of piano music, measures 9-10. The key signature changes to one flat (Bb). The music is marked *ff* (fortissimo). The melodic lines in both hands are highly active and complex.

Un poco più tranquillo.

Sixth system of music, measures 11-12. The key signature has two flats (Bb, Eb). The music is marked *p* (piano). The right hand is labeled *Trp.* (Trumpet) and *espressivo* (expressive). The tempo/mood instruction "Un poco più tranquillo." is written above the system.

First system of a musical score. The right hand (treble clef) features a melodic line with eighth-note patterns and a trill, marked with a *cresc.* (crescendo) dynamic. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes.

Second system of the musical score. The right hand continues with eighth-note patterns, marked with a *ff* (fortissimo) dynamic. The left hand has a more active role with moving lines. A small asterisk (*) is placed below the system.

Third system of the musical score. The right hand features a melodic line with eighth-note patterns and a trill. The left hand provides a harmonic accompaniment with chords and single notes.

Fourth system of the musical score. The right hand features a melodic line with eighth-note patterns and a trill, marked with a *dim.* (diminuendo) dynamic. The left hand provides a harmonic accompaniment with chords and single notes. A *Wind.* (Wind) instruction is present above the right hand.

Fifth system of the musical score. The right hand features a melodic line with eighth-note patterns and a trill, marked with a *dim.* (diminuendo) dynamic. The left hand provides a harmonic accompaniment with chords and single notes. A *cresc.* (crescendo) instruction is present above the right hand.

Sixth system of the musical score. The right hand features a melodic line with eighth-note patterns and a trill, marked with a *p* (piano) dynamic. The left hand provides a harmonic accompaniment with chords and single notes. A *p dolce* (piano dolce) instruction is present above the right hand.

pot play what for dancing more

Fl. Hb. Hr. *Un poco ritard.*
espressivo
p Trb. *f*

p *dim.*

(The curtain rises.)

Molto tranquillo.

(The middle of the forest. In the background

pp p
Vcl. Ten.

is the "Ilsestein", thickly surrounded by fir-trees. On the right is a large fir-tree, under which Gretel is sitting on a mossy tree-trunk, and making a garland of wild roses. By her side lies a nosegay of flowers. Amongst the bushes on the left is Hänsel, looking for strawberries. Sunset.)

espressivo *dim.* *pp*

Second Act. In the forest.

Scene I.

Molto tranquillo. (♩ = 66)

Gretel (humming quietly to herself.)

There stands a lit - tle man in the wood a - -

pp Str. (pizz.)

lone, He wears a lit - tle man - tle of vel - vet brown, Say who can the

Fl.

rit. a tempo

mankin be, Standing there be - neath the tree, With the lit - tle man - tle of vel - vet

Fl.

rit. a tempo

brown ? His hair is all of

Cl. Hb. Fl.

p *m.s.* *rit. a tempo*

gold, and his cheeks are red, He wears a lit - tle black cap up - on his

head, Say who can the mankin be, Standing there so si-lently, With the little

black cap up-on his head?

With the little black cap up-on his

With the little black cap up-on his

head?

Hänsel (comes out swinging his basket joyfully.)

Hur - rah! _____ My straw-ber-ry bas-ket is near - ly

Poco animato come prima. (♩ = 84)

Gretel (standing up.)

My

brimful! O won't the mo-ther be pleased with Hän - sel!

f *p* *Str.* *p* *VI.*

garland is rea-dy al - so! Look, I nev - er made one so nice be -

p *Fl.* *Str.* *p*

(she tries to put the wreath on Hänsel's head.)

fore! Hänsel (drawing back roughly.)

You won't catch a boy wear - ing that!

Hb. *Cl.* *Bass.* *p* *cresc.* *f* *Str.* *p* *Cl.*

(puts the wreath on her.)

It is on-ly fit for a girl!

Ha, Gre-tel,

Hr. Cl. vl. Bass. *p* Ped. *

fine feathers! O the deuce! Now you shall be Queen of the

Hb. Cl. *cresc.* *f* *p*

Gretel.

If I'm to be Queen of the wood, Then I must have the nose - gay

wood!

Hb. Hr. *p*

too!

Hänsel (gives her the nosegay.)

Queen of the wood, with scep-tre and

Cl. Hb. Fl. Ten. *p*

crown, I give you the strawberries, but don't eat them

poco riten.

poco riten.

dim. *pp*

Hr.

p *sf*

Tempo.

(He gives the basketful of strawberries into her other hand, at the same time kneeling before her

all!

Fl.

Cl.

dolce

Hr.

in homage.)

Str.

Hr. *dim.*

pp *più p*

Gretel (roguishly.)

(At this moment a cuckoo is heard.) Hänsel (pointing with his hand.) Cuckoo, cuckoo, where are you?

Cuckoo, cuckoo, how are you?

Cuckoo-instrument (behind the scenes, heard as if quite in the distance.)

ppp

(takes a strawberry from the basket, and pokes it into Hänsel's mouth: he sucks it up as though he were drinking an egg.)

Hänsel (springing up.)

O - ho! I can do that just like you!

(takes some strawberries and lets them fall into Gretel's mouth.)
(free and without regard to the rhythm of the cuckoo's cry.)

Let us do like the cuckoo too, Who takes more than his lawful due.

4 4

(It begins to grow dusk.)

Gretel (does the same.)

Hänsel (helping himself again.) Cuckoo, where are you?
Cuckoo, how are you?

Hänsel. Cuckoo, cuckoo!

In your neighbour's nest you go,

Fl. Hb. Hr. Ten. Bass.

Bass.

Cuckoo, cuckoo! (Hänsel pours a handful of strawberries into his mouth.)

Cuckoo, why do you do so?

And you're ve-ry greed-y too (helping himself) Tell me, cuckoo, why are

Cuckoo, cuckoo!

Str. Cl.

Poco a poco animato.

you? (They get rude and begin to quarrel for the strawberries. Hänsel gains the victory, and puts the whole basket to his mouth until it is empty.)

Cuckoo, cuckoo!

Poco a poco animato.

cresc.

Gretel (horrified, clasping her hands together.)

Hän - sel, what have you

fp

done? O Hea - ven! all the straw - berries ea - ten, you

Hb. *fp*

glut - ton! Lis - ten, You'll have a pun - ishment

Hb. *fp*

Meno mosso.

from the mo - ther, This pass - es a joke. Hänsel (quietly) Now

Meno mosso.

Fl. *fp* *cresc.* *f* *ff* *p* Ten.

come, don't you make such a fuss, You, Gre-tel, you did the same thing your-

Hb. Cl. Fl. Ten.

Più animato.

Gretel. Come, we'll hurry and seek for fresh ones!

self! What, here is the

Più animato.

VI. Wind. *p* *f* *f* *p* *mf*

Vel. *p* *mf* *p*

dusk, under hed-ges and bush - es? Why nought can we see of fruit or leaves!

p *mf* *p*

Un poco ritenuto.

Più mosso.

Gretel.

O Hän-sel, Hän-sel, O what shall we

It's get-ting dark al - rea - dy here!

Un poco ritenuto.

Hb.

Più mosso.

Cl.
*espress.**p*

Hr.

*fp**m.d.*

do? What bad dis - o - be - dient chil - dren we've been! We ought to have

Hb.

Cl.

*m.d.**fp*

thought and gone home soon - er!

Hänsel.

Hark,

CUCKOO (behind the scenes, rather nearer than before)

*dim.*Hr. *espress.**p*

Vel.

what a noise in the bush - es!

*cresc.**p* VI.

Ped.

*

Ped.

*

Know you what the fo - - rest says?

dim. *p* Hr.

molto espressivo

"Chil - dren, chil - dren," it says, "are you not a - fraid?"

Solo - Violin. *p*

(Hänsel spies all round uneasily.)

p VI. *dim. pp* Hr. *p*

Trb. Cl. *p*

(At last he turns in despair to Gretel.) Hänsel.

Gre - tel,

Cl. *p* Dr. *pp* *pp poco rit.*

Gretel (dismayed.)

a tempo O God! what say you? not know the way?

I can-not find the way!

Cor. ingl.

(pizz.) pp trem. *cresc. espress.*

(pretending to be very brave)

Why how ri - di-culous your are! I am a boy, and

f dim. *p mf* *f*

O Hänsel, some dreadful thing may

know not fear!

vi. espress. *p cresc.* *Vel.*

come!

O Gretel, come, don't be a - fraid!

f *p Bass.*

Gretel.

What's glimmering there in the dark - - ness?

vl.

p

Ten.

Ped.

Vcl.

Hänsel.

Fl.

That's on - ly the bir - ches in sil - ver

p

Bass.

Ped.

Ped.

Gretel.

But there, what's grin - ning so there at

dress.

p

Ped.

me?

(stammering)

Th-that's only the stump of a wil - low tree.

p

vl.

Vcl.

Ped.

Ped.

Gretel (hastily.)

But what a dreadful form it takes, And what a horrid face it makes!

Hb. >

p Bass.

Dble B.

Hänsel (very loud.)

Gretel (terrified)

Come I'll make fa - ces, you fel - low! d'you hear? There — see!

Fl.

Tromb. *espress.*

Dble B.

Hänsel.

a lantern, it's coming this way! Will - o' the -

cresc.

f Hr.

dimin.

Red. *

wisp is hop - ping a - bout. Gretel, come don't lose heart like this!

Hr.

p

Wait, I'll give a good loud call! (Goes back some steps to the back of the stage, and calls through his hands.)

cresc.

f

cresc.

CUCKOO (in the far distance behind the scenes, scarcely audible.)

Echo.

2 Sopranos

(very softly) *pppp*

1 Soprano

(still more distant) *ppp*

There! _____

1 Alto

(somewhat more distant) *pp*

You there!

1 Alto

(Behind the scene, as though coming from the Ilsestein.) *p*

You there!

Hänsel.

(very loud)

(The children cower together.)

Who's there?

ff

f *dimin.* - - -

Dr. *p*

Ed.

*

2 Sopranos.

ppp

Here! _____

2 Sopranos.

pp

Where? _____

Gretel (somewhat timidly.)

Is someone there?

Bcl.

Dr. *p*

trem.

p espress.

pp

Gretel (softly.)

Did you hear? a voice said "Here!" Hänsel,

p

pp

Cl.

surely someone is near! I'm frightened, I'm frightened,

(weeping)

Cor. ingl. Hr.

p *sf* *p* *sf*

I wish I were home! — I see the wood all filled with

con espress.

p *sf* *p* *f*

gob - - - - - forms!

Hänsel.

Gretelkin, stick to me close and tight, I'll

Wind.

dimin.

p

VI.

Hr.

Red. *

Red. *

(A thick mist rises and completely hides the background.)

I see some shad - ovy

shelter you, I'll shel - - ter you!

wo - men com - ing! See — how they nod — and

beck - on, beck - on! They're com - ing, they're com - ing,

they'll take me a - - way! (crying out)

Wind.

vi.

p

Vel.

cresc.

p

fp cresc.

stringendo

Più animato.

Fa - - ther, mo - - ther, ah!
Hänsel. (At this moment the mist lifts on the left; a

See

Più animato.

ff

Red.

Ah!

little grey man is seen with a little sack on his back.)

there, the man-kin, sis - - ter dear!

Wind. *trp*

mf Harp.

f

Red.

(becoming weaker)

Ah!

I wonder who the mankin is?

mf Harp.

mf

Red.

Un poco più tranquillo.

(The little man approaches the children with friendly gestures, and the children gradually calm down.)

p Harp.

VI.

dimin.

pp

VI. Solo

p espress.

Red.

Scene II.

Moderato.

Moderato. *I am the little Sand-man, And send you off to*
Sand-man (the Sleep-Fairy: strewing sand in the children's eyes.)
(with a soft gentle voice)

(with a soft gentle voice)

I shut the children's peep - ers, sh! And guard the lit - tle

sleep - ers, sh! For dear - ly do I love them, sh! And glad - ly watch a -

bove them, sh! And with my lit - tle bag of sand By

ev - ry child's bed - side I stand; Then lit - tle tir - ed

eye - lids close, And lit - tle limbs have sweet re - pose: And

poco ritard. (✓)
if they're good and quick - ly go to sleep,

poco ritard.

Piu lento.

Then, from the starry sphere/a - bove, The an - gels come with peace and love, And

Fl. Cl.

VI. *p*

send the children hap - py dreams While watch they keep!

Ob. 2

Cor. ingl.

Cl.

Then slum - ber, slum - ber, chil - dren, slum - ber, For

VI. *mf* *p* *mf* *p*

Cue

hap - py dreams are sent you thro' the hours you sleep!

Fl. *dolce* Bass. *red.*

Hänsel (half asleep.) Gretel (ditto.)

Sand-man was there! Let us first say our evening - pray - er! (They cower down and fold their hands.)

Hr. *m. d.*

L'istesso tempo.
Gretel. *mezza voce*

When at night I go to sleep, Fourteen an-gels watch do keep, Two my head are

Hänsel. *mezza voce*

When at night I go to sleep, Fourteen an-gels watch do keep, Two my head are

L'istesso tempo.

Str. *pp*

guard - ing, Two my feet are guid - ing, Two are on my right hand,

guard - ing, Two my feet are guid - ing, Two are on my

poco cresc.

sempre p

Two are on my left hand, Two who warmly cov - er, Two who o'er me

sempre p

right hand, Two are on my left hand, Two who warmly cov - er,

Fl.

pp subito

cresc.

hov - er, Two to whom tis giv - en To guide my steps to Hea -

poco rit.

Two who o'er me hov - - er, Two who guide my steps to Hea -

poco rit.

vi.

Tempo.

ven. (They sink down on the moss, and go to sleep with their arms twined round each other.)

ven. Tempo.

Wind.

pp

Vel.

poco ritard.

(Complete darkness.)

Tempo.

95

(Here a bright light

VI.
pp
rit.
pp
Hr.

suddenly breaks through the mist, which forthwith rolls itself together into the form of a

Con espressione.

Hr. Str.

p
Hr. Str.
p
rit.

staircase vanishing in perspective in the middle of the stage.)

p
dimin.
Hr.

Scene III.

Pantomime.

Poco a poco più animato.

(Fourteen angels, in light floating garments, pass down the staircase two and two, at

Vcl.
espress.
p
Harp.
Hr.
Hr.

intervals, while it is getting gradually lighter. The angels place themselves, according to

Hr.
Hr.

the order mentioned in the evening hymn, around the sleeping children; the first couple at their heads, Harp.

Vl. *p* Ten. Harp.

the second at their feet, the third on the right, the fourth on the left; then the fifth and sixth couples

Vl. Fl. *p* Vcl.

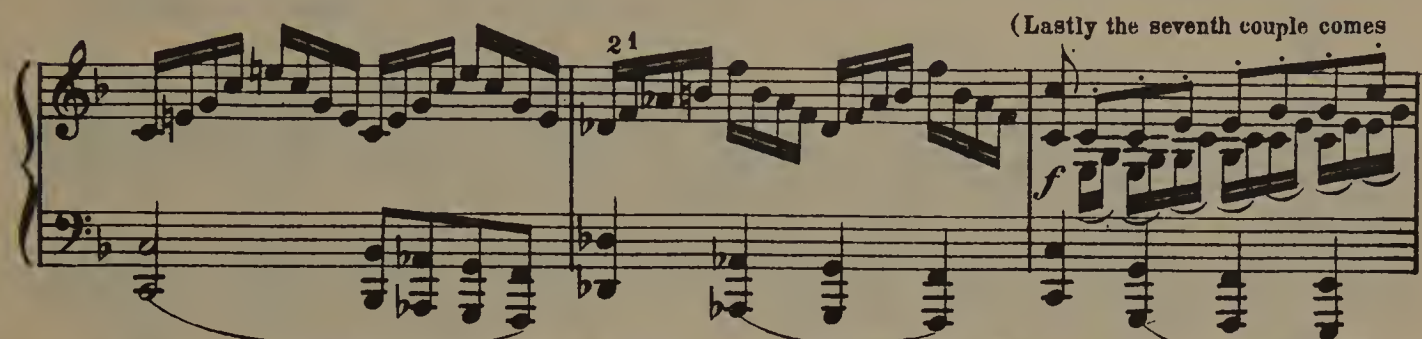
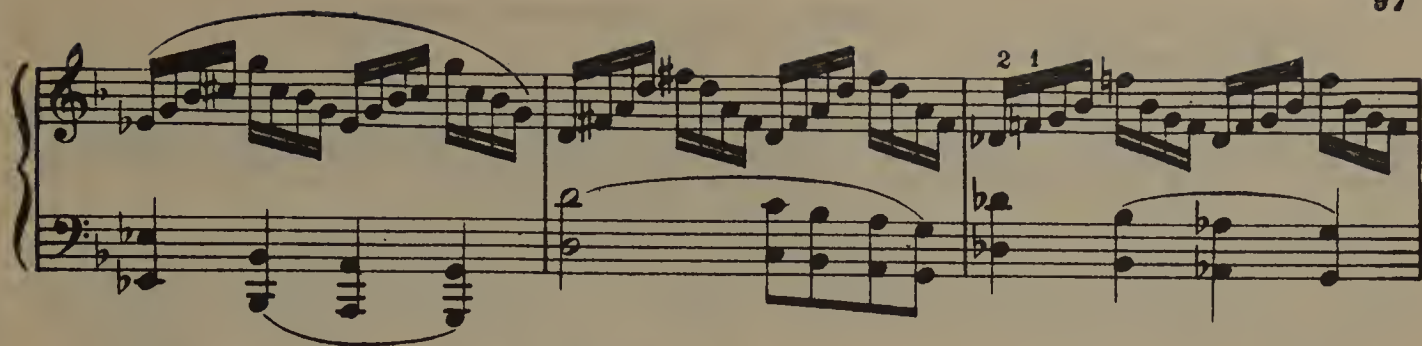
distribute themselves amongst the other couples so that the circle of the angels is completed.)

Vcl.

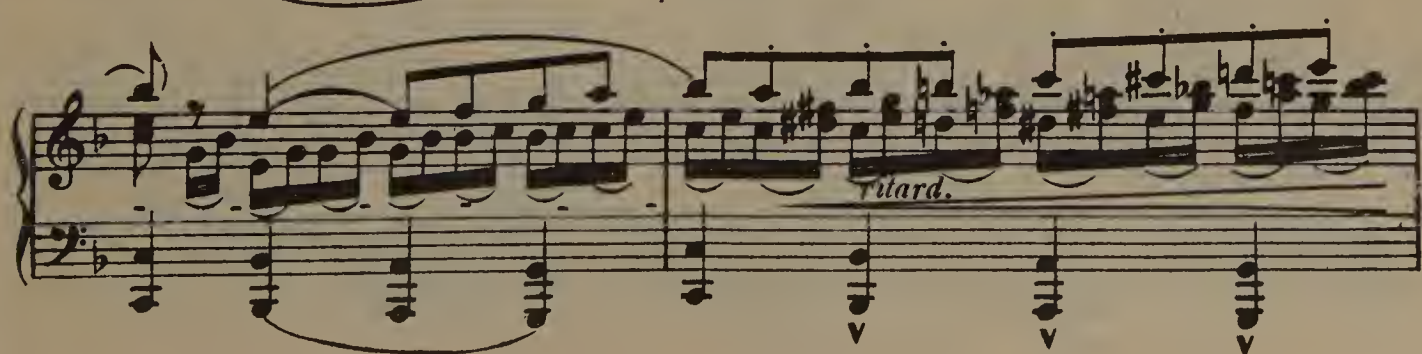
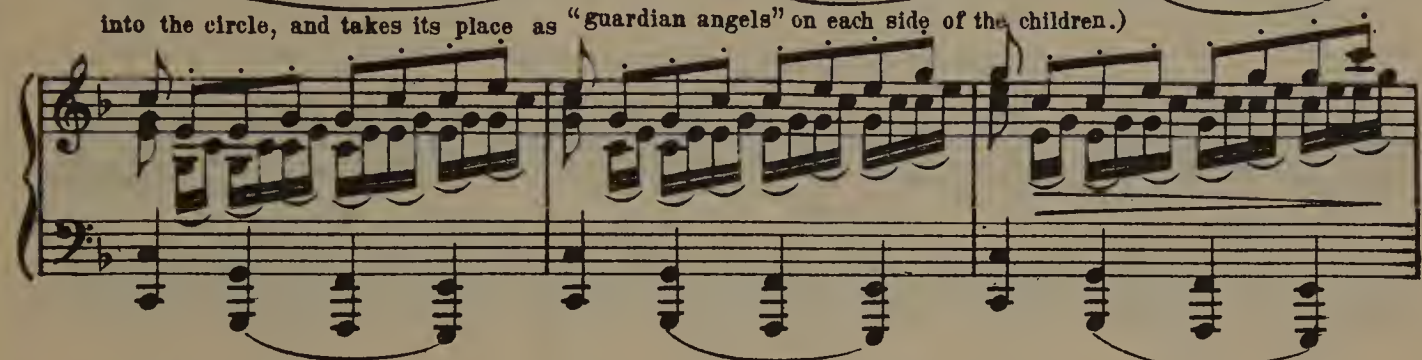
mf *cresc.* Vcl.

f Vcl.

ff Tromb.



into the circle, and takes its place as "guardian angels" on each side of the children.)



(The remaining angels now join hands and dance a stately dance around the group.)

Tempo moderato.

This musical score is for a piece in G major, 3/4 time, marked "Tempo moderato." It consists of six systems of staves, each with a piano part and an orchestral part. The piano part is written in G major, while the orchestral part is in G minor (three flats). The score includes the following instruments and markings:

- System 1:** Piano part starts with *ff* (fortissimo). Orchestral part includes Trp. Tromb. (Trumpets and Trombones), Str. (Strings), and Harp. (Harp). The piano part has a *ff* marking and a *ff* marking. The orchestral part has a *ff* marking and a *ff* marking.
- System 2:** Piano part starts with *ff* (fortissimo). Orchestral part includes Wind. (Winds). The piano part has a *ff* marking and a *ff* marking. The orchestral part has a *ff* marking and a *ff* marking.
- System 3:** Piano part starts with *f* (forte). Orchestral part includes Wind. (Winds). The piano part has a *f* marking and a *f* marking. The orchestral part has a *f* marking and a *f* marking.
- System 4:** Piano part starts with *p* (piano). Orchestral part includes Vcl. (Violins), Str. Wind. (String Winds), and *espressivo* (expressive). The piano part has a *p* marking and a *p* marking. The orchestral part has a *p* marking and a *p* marking.
- System 5:** Piano part starts with *cresc.* (crescendo). Orchestral part includes *f* (forte) and *p* (piano). The piano part has a *cresc.* marking and a *cresc.* marking. The orchestral part has a *f* marking and a *p* marking.
- System 6:** Piano part starts with *f* (forte). Orchestral part includes *p* (piano) and *f* (forte). The piano part has a *f* marking and a *f* marking. The orchestral part has a *p* marking and a *f* marking.

espressivo

First system of musical notation for piano. It consists of a grand staff with treble and bass clefs. The music features chords in the right hand and a melodic line with triplets in the left hand. Dynamics include *p* (piano) and *ff* (fortissimo). There are asterisks (*) at the end of the system.

Red. (The whole stage is filled with an intense light.) *Red.*

Second system of musical notation for piano. It continues the grand staff with various dynamics: *p*, *cresc.* (crescendo), *ff*, and *dimin.* (diminuendo). It includes a trill (tr) in the right hand. There are asterisks (*) at the end of the system.

Red. (Whilst the angels group themselves in a picturesque tableau the curtain slowly falls.)

Third system of musical notation for piano. It continues the grand staff with a dynamic of *p*. There are asterisks (*) at the end of the system.

Wind.

Fourth system of musical notation for piano. It continues the grand staff with a dynamic of *p*. There are asterisks (*) at the end of the system.

Fifth system of musical notation for piano. It continues the grand staff with a dynamic of *p*. There are asterisks (*) at the end of the system.

Hr.

Str.

Sixth system of musical notation for piano. It continues the grand staff with a dynamic of *p*. There are asterisks (*) at the end of the system.

Hr.

Red.

Red.

Third Act. The Witch's House.

Animato. (♩ = 100)

Hb.

First system of the musical score. It features two staves: the upper staff for Horns (Hr.) and the lower staff for Harp (Hb.). The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Animato. (♩ = 100)'. The Horns part begins with a forte (f) dynamic, followed by a piano (p) section. The Harp part provides accompaniment with various chords and arpeggios.

Second system of the musical score. It features two staves: the upper staff for Trombone (Tr.) and the lower staff for Tuba (Tub.). The key signature is B-flat major (two flats) and the time signature is 4/4. The Trombone part begins with a piano (p) dynamic, followed by a forte (f) section. The Tuba part provides accompaniment with various chords and arpeggios.

Third system of the musical score. It features two staves: the upper staff for Horns (Hr.) and the lower staff for Clarinet (Cl.). The key signature is B-flat major (two flats) and the time signature is 4/4. The Horns part begins with a piano (p) dynamic, followed by a forte (f) section. The Clarinet part provides accompaniment with various chords and arpeggios.

Fourth system of the musical score. It features two staves: the upper staff for Horns (Hb.) and the lower staff for Bassoon (Fl.). The key signature is B-flat major (two flats) and the time signature is 4/4. The Horns part begins with a piano (p) dynamic, followed by a forte (f) section. The Bassoon part provides accompaniment with various chords and arpeggios.

Fifth system of the musical score. It features two staves: the upper staff for Flute (Fl.) and the lower staff for Violin (Vl.). The key signature is B-flat major (two flats) and the time signature is 4/4. The Flute part begins with a piano (p) dynamic, followed by a forte (f) section. The Violin part provides accompaniment with various chords and arpeggios.

Sixth system of the musical score. It features two staves: the upper staff for Violoncello (Vcl.) and the lower staff for Double Bass (Cb.). The key signature is B-flat major (two flats) and the time signature is 4/4. The Violoncello part begins with a piano (p) dynamic, followed by a forte (f) section. The Double Bass part provides accompaniment with various chords and arpeggios.

Fl. Hr. Tr. Hr. Vl. Vcl. Cl. Hb.

mf *mf* *f* *dimin.*

p *dolce* *Vcl.*

p *cresc.* *espressivo* *dimin.*

p *cresc.* *f* *f* *espressivo*

Hr. *dimin.*

pp *Fl.* *dimin.* *p* *dolce* Hb.

Vcl.

Accelerando assai.

First system of musical notation. The piano part (left) features a series of sixteenth-note chords, many marked with a '6' and a slur. The bass part (right) has a melodic line with eighth notes. The tempo marking *Accelerando assai.* is at the top. The instruction *Vel. Bass.* is written above the bass staff on the right. There are asterisks (*) below the piano staff at the end of the first, third, and fifth measures.

Second system of musical notation. The piano part continues with sixteenth-note chords. The bass part has a melodic line. The tempo marking *Accelerando assai.* is at the top. The instruction *Vel. Bass.* is written above the bass staff on the right. The instruction *poco a poco cresc.* is written above the piano staff. The instruction *sempre con Vel.* is written below the piano staff.

Third system of musical notation. The piano part continues with sixteenth-note chords. The bass part has a melodic line. The tempo marking *Accelerando assai.* is at the top. The instruction *Vel. Bass.* is written above the bass staff on the right.

Fourth system of musical notation. The piano part continues with sixteenth-note chords. The bass part has a melodic line. The tempo marking *Accelerando assai.* is at the top. The instruction *Vel. Bass.* is written above the bass staff on the right. The instruction *string.* is written above the piano staff.

Fifth system of musical notation. The piano part continues with sixteenth-note chords. The bass part has a melodic line. The tempo marking *Allegro non troppo. (♩ = 80)* is at the top. The instruction *Wind.* is written above the piano staff. The instruction *mf* is written below the piano staff. The instruction *f* is written below the bass staff. There are asterisks (*) below the piano staff at the end of the first and third measures.

Sixth system of musical notation. The piano part continues with sixteenth-note chords. The bass part has a melodic line. The tempo marking *Allegro non troppo. (♩ = 80)* is at the top. The instruction *mf* is written below the piano staff. The instruction *f* is written below the bass staff. The instruction *(The curtain rises.)* is written above the piano staff. There are asterisks (*) below the piano staff at the end of the first and third measures.

Scene I.

103

(Scene the same as at the end of Act II. The background is still hidden in mist, which gradually rises during the following. The angels have vanished. Morning is breaking. The Dew-Fairy steps forward and shakes dewdrops from a blue-bell over the sleeping children.)

ff Harp. dim.

ff Harp. dim.

Dew - Fairy.
I'm up with ear - ly
p vl. pp Wind

dawn - ing, And know who loves the morn - ing, Who'll
ff Harp. pp

rise fresh as a dai - sy, Who'll sink in slumber
ff Harp. pp

la - zy, ding! dong! ding!

ding! And with the golden light of day I chase the fa - ding

Hb.
p *espressivo*

night a - way, Fresh dew around me sha - - king, And hill and dale a -

Fl.

wa - - king; Then up, with all your pow - ers En - joy the morning

hours,— The scent of trees and flow-ers, Then up, ye sleep-ers a -

wa - - - ken! The ro-sy dawn is smi - -

Fl. Trp. Vl.

p

sempre con Ped.

ling, Then up, ye sleep-ers, a - wake, a - -

cresc. *f* *dimin.*

Ped.

(Hurries off singing. The children begin to stir.)

wake! _____

ritenuto *tr* *p* *più p*

Un poco più lento.

Gretel (rubs her eyes, looks around her, and raises herself a little, whilst Hänsel turns over on the other side to go to sleep again.)

Where am I? Wa - king? Or do I dream?

pp
Str.

Tw. * *Tw.* * *Tw.* *

How come I in the wood to lie?

espressivo

Cl.

p

p

espressivo

Vl.Ten.

High in the

branch - es I hear a gentle twittering, Birds are be-

gin - ning to sing so sweet - ly; From ear - ly

8 *tr* *Fl.* *Hr.*

dawn they are all a - wake, And war - ble their morning hymn—

Reo. * *Vcl.* *VI.*

— of grate - ful praise. Dear lit - tle sing - ers, lit - tle

Hb.

sing - ers, Good morn - ing! (turns to Hänsel)

cresc. *VI.* *f* *Reo.*

accelerando

See there, the sleepy la - zy - bones! Wait _____ now, I'll

p Str. *cresc.* - - - Wind: *f* *p*

*

wake him! Ti-re-li-re-li, it's getting late!

VI. Solo

Ti-re-li-re-li, it's getting late! The lark _____ his flight is

Fl. 3 *p* Wind.

wing - ing. On high _____ his matin sing - ing

p

Ti-re-li-re-li, ti-re-li-re-li, ti-re-li-re-li, ti-re-li-re-li,

cresc.

p

ti - ti - ti - ti-re-li-ti, ti-re-li-ti, ti-re-li, ti-re-li-re-li-re-

mf

li, ti-re-li-re-li-re - li-ti - ti - ti -

p *cresc.*

- ti - ti - ti!

Hänsel (suddenly jumps up with a start.)

Ki - ke-ri - kil it's ear-ly yet! Ki - ke-ri -

f *p*

ki! it's ear-ly yet! Yes, the day is

dawn-ing, A - wake, for it is

Gretel.

Ti - ti - ti - ti - ti-re-li-re-li-re-li,

morn-ing! Ki-ke-ri - ki! E-e-e-e-e.

ti-re-li-re-li-re-li, ti ti-re-li-re-li-re-li-ti, til-

e! Ki-ke-ri - ki! E-e-e-e-e.

cresc.

e!
 Fl.
 Ki - ke - ri - ki!
 Vl.
 f
 dimin.
 Dr.
 Ped.

Hänsel.
 I feel so well,
 Cl.
 p
 Bass.
 Ten.
 Vel.
 Ped.

Gretel.
 But
 I know not why!
 I nev - er slept so well, no not I!
 Hr.
 Fl.
 Ped.

listen, Hans, here 'neath the tree A wondrous dream was sent to
 Fl.
 pp
 Harp.
 Str.
 Hr.
 Ped.
 Ped.
 Ped.
 Ped.
 Ped.

Hänsel (meditatively)

me! Real - ly! I too had a

pp

Tromb. Vol.

Re.

Gretel.

dream! I fan - cied I heard a

pp

vi.

murm' - ring and rush - ing, As though the

p

Bass.

an - gels in Heav'n were sing - ing. Ro - sy

p

Fl.

Cor. ingl.

clouds a - bove me were float - ing. Ho - vering and

cresc.

float - ing in the dis - tance a - way.

Cl.
Str.
Vcl.
Pw.

Sud - den - all a - round a light was streaming, Rays of glo - ry from

Vi.
Hb.
Vi.
Pw.
Pw.
Pw.

dolce

Hea - ven beam - ing, And a gol - den lad - der

Vi.
Cl.
Pw.
Pw.
Pw.

Saw I des - cend - ing, An - gels a - down it glid - ing,

Vi.
Hb.
Fl.
Vi.
Pw.
Pw.
Pw.

mf

Such love - ly an - gels with shi - ning gol - den wings.

f
dim.
p
Pw.
Pw.

Gretel (astonished)

And did you al-so be-hold all this?

Hänsel (interrupting her quickly)

Fourteen angels there must have been!

Hb.

Harp.

Ten.

Sw.

Un poco ritardando.

Hänsel.

Truly, 'twas wondrous fair! And upward I saw them

Cl.

ritard.
dolceHr.
espr.

dimin.

Scene II.

(He turns towards the background: at this moment the last remains of the mist clear away. In place of the fir-trees is seen the Witch's House at the Ilsenstein, shining in the rays of the rising sun. A little distance off, to the left, is an oven; opposite this, on the right, a large cage, both joined to the witch's house by a fence of gingerbread figures.)

Animato. (♩ = 60)

Gretel (holds Hänsel back in astonishment)

float.

Stand still!

Be still!

p

Vel.

Hänsel (surprised)

O Hea - ven, what won - drous place is

p

p

cresc.

(in the greatest excitement)

this, As ne'er in all my

VI. Wind. *p* *f* *cresc.*

This system contains the first two staves of music. The vocal line (top) has lyrics 'this, As ne'er in all my'. The piano accompaniment (bottom) includes a Violin I part (VI.) and a Wind part. Dynamics range from piano (*p*) to forte (*f*) and crescendo (*cresc.*). There are various articulations like accents and slurs, and fingerings are indicated with numbers 1-4.

(Both gaze at the house spellbound)

life have I seen!

Wind. *f* *ff*

This system contains the next two staves. The vocal line continues with 'life have I seen!'. The piano accompaniment features a Wind part and continues with forte (*f*) and fortissimo (*ff*) dynamics. There are more articulations and fingerings.

Trp. Hr. *dim.* *p* *più p* *poco rit.*

This system contains the third and fourth staves. It introduces a Trumpet (Trp.) and Horn (Hr.) part. Dynamics include diminuendo (*dim.*), piano (*p*), and piano-più (*più p*), ending with a ritardando (*poco rit.*). Fingerings are indicated for the piano part.

Un poco più tranquillo.

dolce *Str. con molto espressione*

This system contains the fifth and sixth staves. The tempo/mood changes to 'Un poco più tranquillo'. The piano part is marked *dolce* (sweetly). The string part (Str.) is marked 'con molto espressione' (with much expression). Dynamics include mezzo-forte (*mf*).

Gretel (gradually regains her self-possession)

What o - dour de - li-cious, O

p

This system contains the seventh and eighth staves. It features Gretel's vocal line with the lyrics 'What o - dour de - li-cious, O'. The piano accompaniment is marked piano (*p*). The music is in a more tranquil style.

say, — do I dream? — A cot - tage all made of Hänsel.

p dolce

Red. *

cho - co - late cream. The roof is all cov - er'd with Turkish de-light, The
cot - - tage all made of Turk-ish de -

Fl.

vi.

win-dows with lus - tre of su-gar are white, And on all the ga - bles the
light, The win-dows with su-gar are white, On ga - bles the

Hb.

vi.

fp

rai-sins in - vite, And think! all a - round is a
rai-sins in-vite, And think! all a - round is a

mf

gin - ger - bread hedge! —

gin - ger - bread hedge! —

cresc.

O ma - - - gic

O ma - - - gic

Wind.

f Hr.

p

cas - - tle, how nice you'd be to eat! — Where

cas - - tle, how nice you'd be to eat! — Where

Hb.

VI.

hides the prin - cess — who en - joys so great a

hides the prin - cess — who en - joys so great a

p

treat? Ah could she but vi - - sit our
treat? Ah could she but vi - - sit our

mf

lit - - tle cot - tage bare, She'd ask us to
lit - - tle cot - tage bare, She'd ask us to

cresc. *f* *vi.*

din - ner her dain - - ties to share, She'd
din - ner her dain-ties to share, I'm sure she'd

tr *dimin.* *p*

ask us to din - - ner, us both
ask us to din - - ner, us both

cresc. *f* *dimin.*

to din - ner there, to din - ner

to din - ner there. to din - ner

tr.

Hb. p

ped. *

there, to din - ner there!

there, to din - ner there!

vi.

p

ped.

dimin.

più p

*

Hänsel. (resolutely)

No sound I hear, No, nothing is stirring! Come, let's go in.

Harp. p

Gretel (pulling him back horrified.)

Are you quite senseless? Hänsel, howe'er can you

side it!

Str. *p* *f* *p*

Hb. Cl.

make so bold? Who knows who may live there, in that lovely house?

poco rit.

Vl. *p* *dimin.* *poco rit.*

O Hb.

Hänsel. *a tempo*

look, — do look, — how the house seems to smile! —

a tempo

p Hr. Fl. Bass.

Bass.

(enthusiastically)

Ah! — the an - gels did our foot - steps be -

Trp. *p*

Fl.

* Fl.

Gretel (reflectively.)

The an - gels? Yes, — it must be
guile! Fl.

dolce pp

so! Hänsel.

Yes, Gre - tel, the an - gels are beck' - ning us

Hr. Hb.

p

Bass.

Hänsel.

in! Fl.

p

cresc.

espressivo

Più animato.

Gretel.

Yes, let's nibble it, yes, let's nibble it

Come, let's nibble a bit of the cot-tage! Come, let's nib-ble it like —

Più animato.

vi.

fp

hungry 126) 2m

like _____ two mice _____ per - se - ve - - - ring!

_____ two mice _____ per - se - ve - - - ring!

Hb. Fl. Vi.

cresc. *f*

(They hop along, hand in hand, towards the back of the stage; -

Trp.

ff

then stand still, -

Hr.

f *dim.*

and then steal along cautiously on tip-toe to the house. After some hesi-

p *p* *p*

Vcl.

tation Hänsel breaks off a bit of cake from the right-hand corner.)

p

Scene III.

L'istesso tempo. (♩ = ♩.)

A voice from the house.

Nib-ble, nib-ble, mouse - kin, who's nib-bling at my house - kin?

Wind. *mf* Harp. *dimin.*

Hänsel (starts, and in his fright lets the piece of cake fall.)

O, did you hear?

p *pp*

Gretel (somewhat timidly.)

The wind, the hea - - venly wind!

(ditto.)

The wind, the hea - - venly wind!

Str. *pp* Wind. Str. Hb. Bass.

Gretel (picks up the piece of cake and tastes it.)

Hänsel (looking longingly at Gretel.)

H'm! D'you like it?

Cl. Vcl. *pp* Hb.

Gretel (lets Hänsel bite it.)

vi. Just taste and try it!

p. *cresc.*

Gretel (ditto.)

Hänsel (lays his hand on his breast in rapture.) Hi! Hi! Hi!

fz

Hi! Hi! Hi! Hi!

p *cresc.* *f*

cake most de - li - cious, Some more I must take! It's real - ly like Hea - ven To

cake most de - li - cious, Some more I must take! It's real - ly like Hea - ven To

vi. Hb. *p* Bass. *p*

eat — such plum-cake! — It's most de-

eat — such plum-cake! — Ah, O how good,

vi. *fp.* *fp.* *cresc.*

licious! How tas - ty! How sweet!

How sweet, Ah, how

cl. *p.* *Hb.*

It's p'raps the house of a sweet - y-maker!

(calls out.)

tas-ty! Hi! sweet-y-maker!

cresc. *f*

Have a care! A

f

(He breaks a big piece of cake off the wall.)

lit - tle mouse your sweet - ies would share!

f *Fl.* *fp*

24

Gretel.

The voice from the house.

Hänsel. The

Nibble, nibble, mouse-kin, who's nibbling at my housekin? The

Wind.

fp Hr. *dimin.* *p*

wind, the wind, the hea - - venly wind!

wind, the wind, the hea - - venly wind!

Fl. *Gl.*

Wind. *Str.* *Vol.*

(The upper part of the house-door opens gently, and the Witch's head is seen at it. The children at first do not see her, and go on feasting merrily. Then she opens the whole door, steals warily up

Gretel.

Wait, you gob - bling mousekin, Here comes the cat from the house - kin!

Cr. ingl.

p espressivo

Bass.

to the children, and throws a rope round the neck of Hänsel, who, without any misgivings, turns Hänsel (taking another bite.)

Eat what you please,

and leave me in peace! Hb.

p *cresc.*

his back to her.)

Poco a poco stringendo.

Gretel (snatches the piece from his hand.)

Hänsel (takes it back from her.)

Don't be un-kind, Sir wind, Sir wind.

Heaven-ly wind, I

cresc.

Gretel. (laughing.)

Ha ha ha ha ha ha ha ha ha ha

(laughing.)

take what I find!

Ha ha ha ha ha

p Str.

(134)

Allegro non assai.

ha! Hänsel (horror-struck.)
 ha! Let go! Who are you?
 The Witch (laughing shrilly.)
 He he, he he, he he he he he!
 Wind. *Allegro non assai.*

Hänsel.
 Let me go!
 The Witch (drawing the children towards her.)
 An - gels both! (And goo - sey-
 Wind. *f*

Poco ritenuto.
 (She caresses the children.)
 gan - ders!) You've come to
 Wind. *p espressivo*

vi - sit me, that is sweet! You charm - ing

Più animato.

Hänsel (makes despairing efforts

chil - dren, so nice to eat! Who are you,

Tempo come prima.

The Witch.

to free himself.)
ug - ly one? Let me go! Now,

dar - ling, don't you give yourself airs! Dear heart

what makes you say— such things?—

Wind *dimin.* - - - - -

Fl. *p*

VI. *mf*

I am Ro-si-na Dain-ty-mouth, And dear-ly

dolce VI.

Hr.

love my fel-low men. I'm art-less as a new-born

sf *sf*

child! That's why the chil-dren to me are so dear,

VI. *p*

Fl.

Ten.

so dear, so dear, ah, —

cresc.

(caresses Hänsel)

so che - arm - - - - - ing to

dimin. *p* *cresc.* *f*

VI. Bass.

Più animato.

Hänsel (turning roughly away.)

(stamping with his foot)

eat! Go, get you gone out of my sight! I hate, — I

VI. Fl.

f *3*

The Witch. (laughing shrilly.)

loathe you quite! Ha ha, ha ha, ha haha ha ha ha!

Wind.

f *ff*

Allegro non troppo.

These dain-ty mor-sels I'm real-ly gloating on, And you, my

vi. *fp* Wind. *fp* *cresc.* *fp*

Un poco più tranquillo.

lit - tle maid - en, I'm dot-ing on!

fp Cl. *p dolce* Ten. Bcl.

Come, lit-tle mou - sey, Come in-to my hou - sey!

Hb. Fl. Cl.

Come with me, my pre-cious, I'll give you sweetmeats de-li-cious!

(dolce)

Of chocola-te, tarts and marzipan You shall both eat all you can,

dolce Str. Cl. *p*

And wed-ding cake and straw-ber-ry ices, Blancmange and ev'-ry thing

Hb. Fl. *p* *Vel.*

else that nice is, And rai-sins and al - monds, and peach-es and citrons are

Cl. *p* *Vel.*

wait - ing, You'll both — find it quite cap-ti - va - - - - ting,

Hb. Vl. *cresc.* *p espressivo*

Hänsel.

W I won't come

yes, quite cap-ti - va - - - ting!

p. *mf* *dim.* *f*

1 2 Gretel. 6 6

You are quite too friend-ly! The Witch.

with you, hid-eous fright! See, see!

Hb. Bass. Fl. Cl. *mf* *f* *dim.* *p* Ten. *pizz.*

See, how sly! — Dear chil-dren, you real-ly may

Fl. *p* Vcl. Ten. *(p)*

trust me in this, And living with me will be per-fect

Hb. *cresc.* *p*

bliss! Come, lit - tle mou-sey, Come in - to my hou - sey!

Cl. *p dolce*

Gretel. *f*
But say, what will you
Come with me, my precious, I'll give you sweetmeats de - li - cious!

Vel.

Gretel. *141* The Witch. *Witch*
with my bro-ther do? Well, well — I'll feed and fat-ten him up well,

Hb. Fl. *p mf* Cl. *p*
Ten. *p* *espressivo* Hr. Bass.

With ev' - ry sort of dainty de - li-cious, To make him tender and

Cr. ingl.

tas-ty. And if he's brave and patient too, And do-cile and o-

Fl. Hb. Cl. Ten. Hr.

be-dient like a sheep, Then, Hän-sel, I'll whisper it

Fl. Hb. Cr.ingl. cresc. pp dolcissimo Hr.

you, I have a great treat in store

Cr.ingl. cresc. VI. Cl. Hr. cresc.

Hänsel.

Then speak out loud, and whis-per

for you! —

Hr. f ff

not. The Witch. What is the great treat in store for me?

What?

dimin. *p* *mf*

Cl. Hb. Str.

The Witch.

Yes, my dear children, hearing and sight

p *p*

Fl. Hr. Vcl.

Hänsel.

In this great pleasure will dis-appear quite! Eh? both my hearing and see-ing are good! You'd

p *p dolce*

Cl. Hb. Hr. Bcl. Vcl.

(resolutely)

bet-ter take care you do me no harm! Gretel, trust not her flat-ter-ing words,

cresc. *f*

Vl.

(He has in the meantime got out of the rope,
and runs with Gretel to the foreground.)

Come, sis-ter come, let's run a-way!

f *cresc.* *f* *Ten.* *Vcl.*

Hb. Cl. Vl.

(Here they are stopped by the Witch, who imperiously raises against them both
a stick which hangs at her girdle, with repeated gestures of spell-binding.)

The Witch.

Hold!

($\text{♩} = \text{♩.}$)

f *p* *Trb.*

(the stage becomes gradually darker.)

Ho-cus po-cus, witches' charm!

Move not, as you

fp *p* *f* *p* *Trb.*

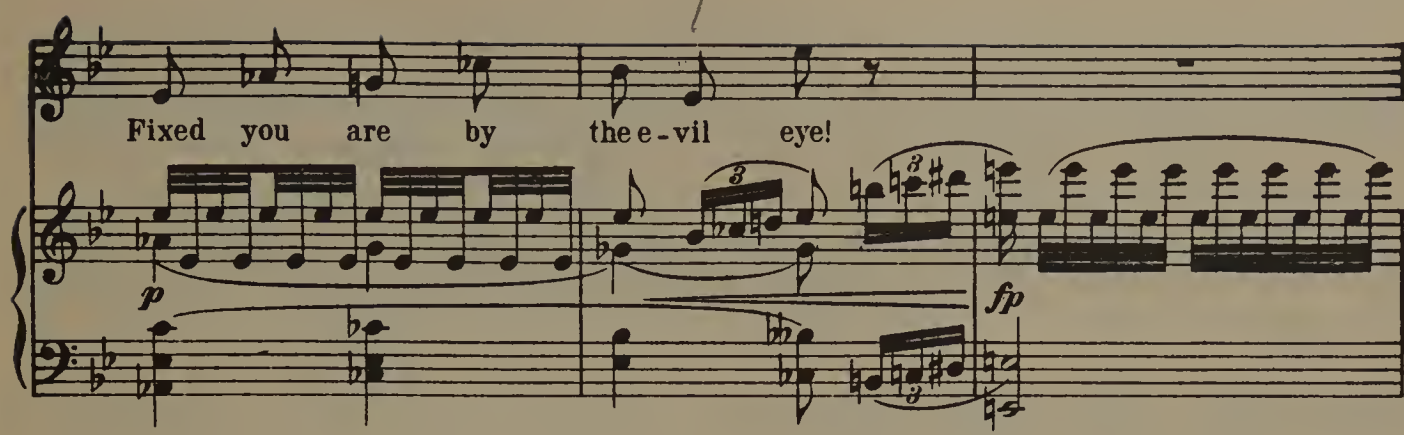
fear my arm!

Back or forward do not try,

fp *p* *f*

2
4

Fixed you are by the e-vil eye!

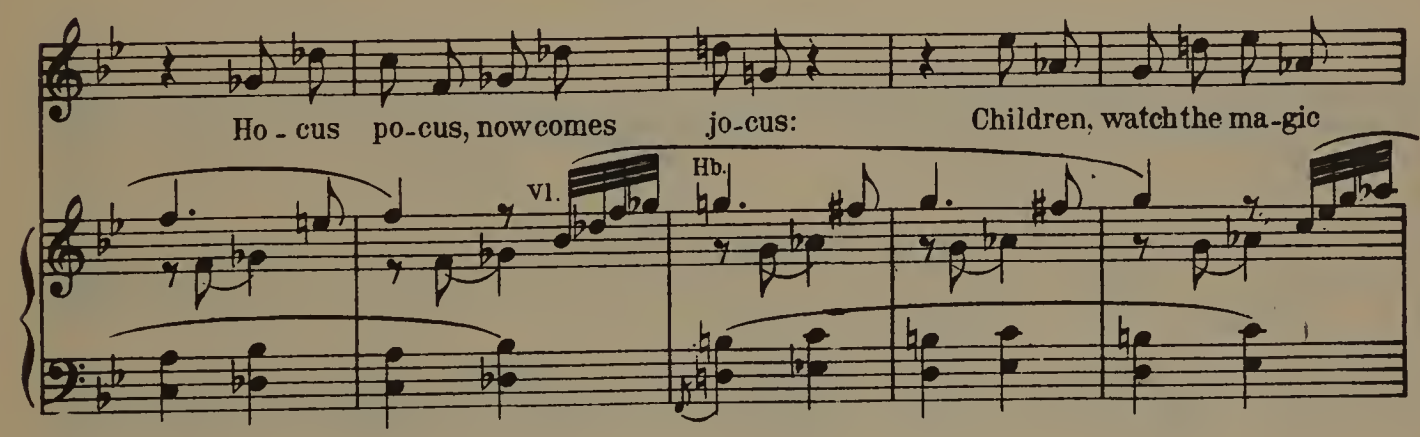


(Here the knob of her stick
begins to glow with light.)

Head on shoul-ders fixed aw - ry! Poco a poco più animato.



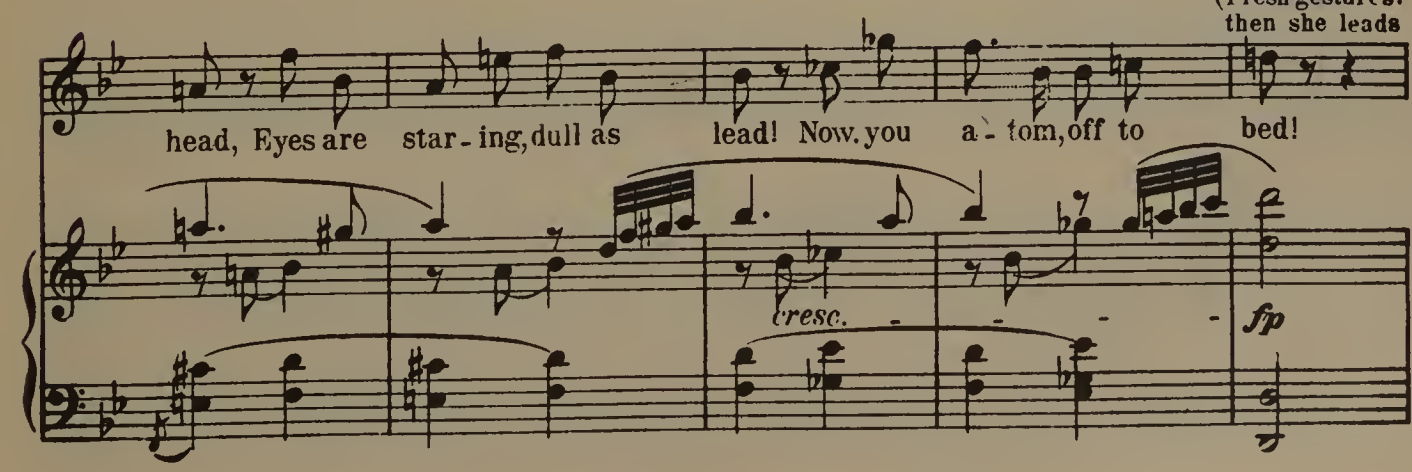
Ho - cus po-cus, now comes jo-cus: Children, watch the ma-gic



Più tranquillo.

(Fresh gestures:
then she leads

head, Eyes are star-ing, dull as lead! Now you a-tom, off to bed!



Hänsel, who is gazing fixedly at the illuminated head, into the stable, and shuts the lattice door upon him.)

Ho-cus po-cus, bo-nus jo-cus, ma-lus lo-cus, ho-cus po-cus! Bo-nus

Str. *p*

dimin.

Hb. *espressivo*

Cr. ingl.

Cl.

(The stage gradually becomes lighter, whilst

jo-cus, ma-lus lo-cus! Ho-cus po-cus, bo-nus

Fl.

Bass.

Cl.

Bcl.

Bass.

p

Bcl.

Bass.

Dble B.

Dble B. Dr.

the light of the magic head diminishes.)

jo-cus, ma-lus lo-cus, ho-cus, po-cus!

dimin.

pp

Dr.

Molto tranquillo.

The Witch (contentedly to Gretel, who still stands there motionless.)

Now Gre-tel, be o-be-dient and wise, While

Cr. ingl.

p

Hr.

1 7 8 2 3 1 2 3

Hän-sels growing fat and nice. We'll feed him up, you'll see my

Hb.
Cr. ingl.

rea-son, And with sweet al-monds and with raisins sea-son. I'll go in -

Cl.
Hr.
Bass
p

doors, the things to pre-pare, And you remain here where you

Hr.
pp
sf
p

(She grins as she holds up her finger warningly, and goes into the house.) Gretel (stiff and motionless.)
O. what a horrid

are!

VI.
Cl.
VI.
pp
Tch.
Dr.
fp

Allegro.

1 2 3 4 5

VI. *p* Wind.

The Witch.

Now, lit - tle man, come pri - - thee en -

Vel. *p*

Molto ritenuto.

(Sticking a raisin into Hänsel's mouth)

joy yourself! Eat, min-ion,

Fl. VI. *p* m.s.

Più animato.

eat or die! Here are cakes, O so nice!

Cl. VI. Hr. Trb. *p* *cresc.* Dble B.

(She turns to Gretel and disenchants her with a juniper branch.)

Hocus pocus, elder-bush!

VI. Fl. *fp* Hr. *p* Hr. (con sordino) *mf*

Allegro. 2

(Gretel moves again.)

Ri-gid bo-dy loosen, hush! Now up and move again.

Hr. Cl. Vl.

f *p*

bright and blithesome, limbs all be-come a-gain sup-ple and lithesome! Go my pop - pet,

Fl. Hb. Cl.

p

go my pet, You the ta - ble now shall set: Lit-tle knife, lit - tle fork,

Bass. Hb. Fl. Cl.

p *p*

lit-tle dish, lit-tle plate, Lit-tle ser - viette for my lit-tle mate!

p *p*

Now get ev' ry-thing rea- dy and nice, Or else — I shall

cresc. *f* Str.

(She threatens and titters. Gretel hurries off.)

look you up too in a trice! He he he he he he!

f *dimin.*

Molto più lento.

(To Hänsel who pretends to be asleep.)

The fool is slumb'-ring, it does seem

Cr. ingl. Vcl. *p* *espressivo* Bass.

queer How youth can sleep and have — no fear! Well, sleep a -

way, you sim - ple sheep, — Soon you will sleep your

last — long sleep! —

Cl.

Hr. Rel.

But first with Gre - tel I'll be - gin, Off

Hb.

p Vcl.

you, dear maid-en, I will dine; — You're so ten - der, plump and

VI.

Hb.

ritard.

p *dolce*

Allegro.

good, — Just the thing for witch-es' food!

(She opens the oven door and sniffs in it, her face

Hb. Fl. Hb. Dr.

ff *f* *p*

lighted up by the deep red glare of the fire.)

cresc.

Wind. 8

ff *dimin.* *poco ritenuto*

The dough has risen, so we'll go on pre-par - ing.

1 2 3 4

p *f* *f*

Ten.

Hark, how the sticks in the fire are crackling!

1 2 3

Wind. Str. *f* *f* *p* *fp*

(She pushes a couple more faggots under; the fire flames up and then dies down again.)

p *fp* *p* *fp*

f *dimin.*

The Witch (rubbing her hands with glee.)

Yes, Gre-tel mine, how well off you I'll dine!

Hb. VI. Cl. *p* Ten. Vel. *espressivo* Dr.

See, see, O how sly! —

Fl.

When in the ov-en she's peep-ing, quick-ly be-hind her I'm creeping! One lit-tle push, bang

Hb. Str. *poco riten.* Wind. *poco riten. (pizz.)*

Cl. *p* Bass.

68 12 12

Goes the door, clang! Cl. Then soon will Gre-tel be

p *f* *p* *f*

Bass.

just done to a T! And when from the ov-en I take her she'll

Fl. *p* *f* *fp* *m*

Vl. Hr.

look like a cake from the bak-er! By ma-gic fire red chang'd in - to gin-ger-bread!

p *f*

Hb.

See, see how sly! He he, he he,

Vl. *cresc.*

he he, he he, he he he he he!

più cresc.

2
9

L'istesso tempo. (♩ = ♪)

(In her wild delight she seizes a broomstick and begins to ride upon it.)

f

So hop, hop, hop, gal-lop, lop, lop! My broom-stick nag, come do not lag!

mf *f*

(She rides excitedly round on the broomstick.)

At dawn of day I ride a-way, Am

mf

(She rides again; Gretel meanwhile is watching at the window.)

here and there and ev'-ry-where!

f

Fl.
Hb.

At mid-night hour, when none can know, to join the witch-es' dance I go!

fp Str.

cresc. - *f*

And three and four Are witch - es' lore, And

Cl. p

five and six Are witch - es' tricks, And nine is one, And

Hb.

ten is none, And seven is nil, Or what she will

cresc. -

And thus they ride till dawn of day!

mf p cresc. -

(Hopping madly along she rides to the back of the stage, and vanishes for a time behind the cottage.)

ff

vl. *p* Wind.

Dble B. *mf* *ff* Trb. *mf*

ff *mf* *ff* *cresc.* *f*

comes visible again; she comes to the foreground,

ff

where she suddenly pulls up

and dismounts.)

Prr! broomstick, hil *ff* Trp. Hr. *ff* *ff*

(She hobbles back to the stable and tickles
Hänsel with a birch-twig till he awakes.)

The Witch.

Up, awake, my mankin young; Come show to

L'istesso tempo.

(Hänsel puts his
tongue out.)

(Smacks with her tongue.)

me your tongue!

Dainty morsel!

(ditto again)

Dainty mor-sel!

Lit - tle tooth - some man - kin come,

Now let me see your thumb!

(Hänsel pokes out a small bone.)

Handwritten numbers: 2, 1, 2, 1, 2

Ge - mi - ni!

Hb.

Bass.

VI.

p Str.

ho! O how scraggy, how lean!

p

Handwritten numbers: 1, 2, 1, 2, 1, 2, 1, 2

Ur - chin, you're a scraggy one, As bad

p Str.

cresc.

as a ske-le-ton!

Str.

p

mf

1 *f* Hr.

(pizz.)

The Witch (calls) (Gretel appears at the door.)

Mai-den! Gre-tel!

Hb.

p

Fl.

p

Cl.

p

Cr. ingl.

Bass.

2
4

The Witch.

Bring some raisins and almonds sweet, Hänsel wants some more to

Fl. *cresc.*

(Gretel runs into the house, and returns immediately with a basket full of almonds and

eat! —

eat! —

VI. *p.* *cresc.*

Hr. *p.*

raisins.)

Gretel.

(Whilst the Witch is

Here are the almonds!

Hb. *f.* *dimin.* *p.*

Bass. *p.*

Vel. *p.*

feeding Hänsel, Gretel gets behind her and makes the gestures of disenchantment with the juniper-branch.)

Gretel (softly).

Ho-cus pocus, el-der-bush,

Ten. *p.* *dim.* *pp* (pizz.)

VI. *dim.* *pp*

Fl. *pp*

Hb. *pp*

The Witch (turning suddenly round.)

Ri-gid bo-dy loosen, hush! What were you saying, little goose?

VI. *pp*

Cl. *mf*

2
4

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Gretel (confusedly)

The Witch. Gretel (louder.)

On - ly — much good may it do to Hans! Eh? Much good may it do to Hans!

Fl. *p espressivo* *cresc.*

Hb.

Red *

The Witch.

(sticks a raisin into Gretel's mouth.)

Hehehe! my little Miss, I'll stop your mouth with this!

Fl. Hb. *dimin. p* *Ten.*

Eat, mi - nion, Cl. eat or die, Here are cakes, O so

Hb. Cl. *p* *espressivo*

(She opens the oven door; the heat has apparently diminished. Meanwhile Hänsel makes violent signs to Gretel.)

nice!

p

Red *

Hänsel (softly opening the stable door.)

The Witch (looking greedily at Gretel.)

Sis - ter, dear, — O be-ware! —

She makes my mouth wa - ter,

This pretty little daughter!

Come, Gretel mine!

sugar-maiden mine!

(Gretel comes towards her.)

Peep in the oven, be steady, See if the gingerbread's ready!

Care-ful - ly look, pet, Whe-ther it's cooked yet, But if it wants more

(Gretel hesitates.)

Hänsel (slipping out of the stable)

Shut quick the door! Sis - ter dear, —

Fl. 3. Vl. 3. Fl. 3. Hb. Fl.

Cl. 7 Bass. f p

Gretel (making herself out very awkward)

Have a care! — I don't un-derstand what I have to do!

Vl. p *espressivo*

The Witch.

Just stand on tip - toe, Head bending for - ward, Try it, I pray, It's merely play!

Hb. Fl. 3. Vl. mf Vcl.

p Hr. 7

Hänsel (pulling Gretel back by her frock.)

Gretel (shyly.)

Sis - ter dear, Now take care! I'm such a goose, don't un-derstand!

Hr. Hr. p dolce 7 Ten.

f Bass. fp

look, she over

You'll have to show me How _____ to stand on tip - toe! **Furioso.**

Cl. *pp* Hr. *dimin.* Wind.

Ten.

The Witch (makes a movement of impatience) (She begins creeping up to the

Do as I say, It's merely play!

VI. *f* *mf* Hr. *mf* Trb. Bass.

oven, muttering all the time, and just as she is bending over it, Hänsel and Gretel give her a good push, which sends her toppling over into it, upon which they quickly shut the door.)

Cl. *cresc.* *f* *cresc.*

Ten. *p*

Gretel (mocking her)

"Then one lit-tle push, bang Goes the door, clang!" You, —

Hänsel (mocking her)

"Then one lit-tle push, bang Goes the door, clang!" You, —

ff *f* *p* *f* *p*

not Gretel, then will be Just done to a T! (Hänsel and Gretel fall joyfully into one another's arms.)

not Gretel, then will be Just done to a T!

p *cresc.*

The Witch Valse.

Un poco meno mosso. (♩ = ♪)

Hur - rah! Now sing the

Un poco meno mosso. (♩ = ♪)

Hur - rah! Now sing the

ff (*pesante*) *f* *p*

witch is dead, Real-ly dead, No more to dread! Hur - rah!

witch is dead, Real-ly dead, No more to dread! Hur - rah!

Fl. *fp*

Now sing the witch is still, Death-ly still, We can eat our fill! Now all the

Now sing the witch is still, Death-ly still, We can eat our fill! Now all the

mf

spell is o'er, Real - ly o'er, We fear no more! Yes let us
 spell is o'er, Real - ly o'er, We fear no more! Yes let us *a tempo*

mf *p* *mf*

other's hands.)
 hap-py be, Dancing so mer-ri-ly; Now the old witch is gone, We'll have no end of fun!
 hap-py be, Dancing so mer-ri-ly; Now the old witch is gone, We'll have no end of fun!

Hey! hur - rah, hur - rah! Hip hur - rah! Hip hur -
 Hey! hur - rah. hur - rah! Hip hur - rah! Hip hur -

cresc. - *f*

(They take each other round the waist and waltz)

rah! Hur - rah!
 rah! Hur - rah!

ff

together, first in the front of the stage, and then gradually in the direction of the Witch's house.)

First system of the musical score. The piano part (left) features a melody with eighth and sixteenth notes, accented with ^ marks. The violin part (right) has a more complex, rapid melody with triplets and slurs. A *ff* (fortissimo) dynamic marking is present in the piano part.

Second system of the musical score. It includes a horn part (Hb.) and a violin part (Vl.). The piano part continues with its accented melody. Dynamics include *fp espressivo* (fortissimo, piano, expressive) and *Vcl.* (Violoncello).

Third system of the musical score. The violin part (Vl.) has a melodic line with slurs. The piano part continues with its rhythmic accompaniment.

(When they get there Hänsel breaks loose from Gretel and rushes into the house, shutting the door after

Fourth system of the musical score. The piano part (left) has a melody marked *dolce* (dolce). The drum part (Dr.) is indicated below the piano part. The violin part (Vl.) continues with its melodic line.

him. Then from the upper window he throws down apples, pears, oranges, gilded nuts, and all kinds of

Fifth system of the musical score. The violin part (Vl.) has a melodic line marked *dolce* (dolce). The piano part continues with its accompaniment.

sweetmeats into Gretel's outstretched apron.)

First system of musical notation. The piano part is in the left hand, and the Tenor part is in the right hand. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The piano part begins with a *p* (piano) dynamic. The Tenor part is marked *Ten.* and *Hb.* (Horn B-flat). The music features a melodic line in the Tenor and a supporting bass line in the piano.

Second system of musical notation. The piano part continues in the left hand, and the Violin VI part is in the right hand. The piano part is marked *p*. The Violin VI part is marked *VI.*. The music continues with a melodic line in the Violin VI and a supporting bass line in the piano.

Third system of musical notation. The piano part continues in the left hand, and the Violin VI part is in the right hand. The piano part is marked *cresc.* (crescendo). The Violin VI part is marked *VI.*. The music continues with a melodic line in the Violin VI and a supporting bass line in the piano.

(Meanwhile the oven begins crackling loudly, and the flames burn high. Then there is a loud crash, and

Fourth system of musical notation. The piano part continues in the left hand, and the Violin VI part is in the right hand. The piano part is marked *f* (forte). The Violin VI part is marked *VI.*. The music continues with a melodic line in the Violin VI and a supporting bass line in the piano. A *cresc.* (crescendo) marking is present in the piano part.

the oven falls thundering into bits.)

Fifth system of musical notation. The piano part continues in the left hand, and the Violin VI part is in the right hand. The piano part is marked *ff* (fortissimo). The Violin VI part is marked *VI.*. The music continues with a melodic line in the Violin VI and a supporting bass line in the piano. The system ends with a final chord in the piano part.

dimin.

(Hänsel and Gretel, who in their terror let their sweetmeats all

Vcl. p

fall down, hurry towards the oven startled, and stand there motionless. Their astonishment increases when

piu p

Hr.

(con sordino) *pp*

Dr.

they become aware of a troop of children around them, whose disguise of cakes has fallen from them.)

Bass.

Bel.

Gretel. (spoken) There, see those little children dear,
Hänsel. I wonder how they all came here!

piu p

1 *pp*

Scene IV.

Molto tranquillo. (♩ = 80)

Sopranos (Girls)

(motionless)

Gingerbread Children.

Altos (Boys)

We're

We're

Molto tranquillo. (♩ = 80)

Vi.

Str. (con sordino)

pp

and with closed eyes as the cake figures were before.)

saved, we're freed for e - ver - more!

saved, we're freed for e - ver - more!

Hb.

Hr.

Gretel.

Your eyes are shut, pray who are you? You're sleep - ing, and

Ten.

Wind *Red.** *Red.* *

yet you're singing too!

sempre pp
O touch us, we

sempre pp
O touch us, we

pp

Red. * *Red.* *

Hänsel (embarrassed.)
O touch them for

pray, that we may all a - wake!

pray, that we may all a - wake!

m.s. *m.s.*

Red.

Gretel.
Yes, let me stroke this in-nocent face!

me, I dare not try!

* *Red.* * *Red.* * *Red.* *

(She caresses the nearest child, who opens its eyes and smiles.)

167

p
O touch me too, O touch me too, that
p
O touch me too, O touch me too, that
cresc.
Led. *

I al - so may a - wake!
I al - so may a - wake!
p
Led. *

(Gretel goes and caresses all the rest of the children, who open their eyes and smile, without moving. meanwhile Hänsel seizes the juniper - branch.)

Poco a poco accelerando sin' al -

cresc.
Led. *

Hänsel.

Ho-cus po-cus el - derbush! Ri - gid bo - dy loosen, hush!
mf
più cresc.

(The Children jump up and hurry towards Hänsel and Gretel from all sides.)

Single.

Single. We thank, we

Single. We thank, we thank — you

Tempo vivace. (♩ = 80)

Hb. *f*

Cl.

Hr.

All.

(The children close in a circle round H. and G.)

thank — you both! The spell is broke and we are free, We'll

both! The spell is broke and we are free, We'll

f *ff*

sing and we'll dance and we'll shout for glee! Come children all, and form a ring, join

sing and we'll dance and we'll shout for glee! Come children all, and form a ring, join

hands to - ge - ther while we sing! _____ Then

hands to - ge - ther while we sing! Then sing and spring, then dance and sing, For

mf

sing and spring, then dance and sing, That through the wood our song of praise may

cakes and all good things we bring, That through the wood our song of praise may

cresc. - - - *f*

p *cresc.* - - - sound, — and e - - cho re - peat it all a - round! _____

p *cresc.* - - - sound, and e - - cho re - peat it all a - round; all a - round! _____

p *cresc.* - - - *ff*

(drawing back.)

We thank!

(drawing back.)

We thank!

Hb.

Hr.

dimin.

Bass..

Ten.

p

an - - gels whis - pered in dreams to us in si - lent night

(Four Gingerbread Children at a time surround Hänsel and Gretel, and bow gracefully to them.)

p *espressivo*

Vel.

VI.

Ped. * *Ped.* * *Ped.* * *Ped.* *

Gretel.

Ye an - - gels,

What this happy, happy day has brought to light. — Ye an - - gels,

Single. *p*

Praise — and thanks! —

Single. *p*

Fl. We

VI.

sempre Ped.

who have watched o'er our steps and led them right, You we praise and

who have watched o'er our steps and led them right, _____ We

Single.
We thank you both —

thank you both for all our joy and won-drous de-light!

thank for all our joy and won-drous de-light, _____

praise — and thank, — we praise and thank — for all our

— for all our joy — and won-drous de-light, — for all our

We thank you both — for all our won-drous de-light! We

for all our de-light!

joy and won-drous de-light! All.

joy and won-drous de-light! All. We'll thank you

thank you both for our de-light! We'll thank you

(They all press round Hänsel and Gretel to shake hands with them.)

all our life! We'll

all our life! We'll thank you all our life!

Gretel.

We thank you now, we

Hänsel. We thank you now,

thank you all our life! We thank you both, we

We'll thank you all our life! We thank,

thank you now, We thank _____ for our de-light!

We thank you now, We thank _____ for our de-light!

thank you both, We thank _____ you all our life!

We thank _____ you all our life!

We thank you all _____ our life! We

scen - do *f* *sp* *Ten.* *Hr.*

We

We

We praise and thank you both for

praise and thank you both for all our joy, all our de-light, for

vi. *led.* ** led.* ** led.* ** led.* ***

*poco**ritard.*

thank, — we thank for our — de — —
 praise — and thank you now for our — de — —
 all — our joy and for all our — de — —
 all our joy and our de - light, for all — our de -

poco *ritard.*

Un poco ritenuto.

light! — — — —
 light! — — — —
 light! — — — —
 light! — — — —
 light! — — — —
 Father (behind the scene.) 2 3 4

Tra la la la, tra la la la, Were our children on - ly here!

Un poco ritenuto.

Wind.

p

(The Father appears in the background with the Mother, and stops when he
(half spoken)

Tra la la la, tra la la la la, Ha! Why they're really there!

Vivo.

dimin. *p* *mf*

Mother, look, there really

1 2 Last Scene. 1 2 line! 1 2

sees the children.)

Hänsel (running towards them.)

Fa - ther! Mo - ther!

Allegro molto. ($\text{♩} = 120$)

Hr. *p* *mf*

Gretel. (the same.)

Mother.

Father.

Fa - ther! Mo - ther! Chil - dren dear! O

p *mf* *cre*

(Joyful embracing.)

wel - come, poor chil - dren in - no - cent!

scen *do* *ff*

(Meanwhile two of the boys have dragged the Witch, in the form of a big gingerbread cake, out of the
Un poco

sempre ff

ruins of the oven. At the sight of her they all burst into a shout of joy. The boys place the Witch in the

All.

Meno mosso. (♩ = 104)

Ha!

middle of the stage.)

f dimin.

Father.

Chil - dren, see the won - der wrought, How the witch her - self was caught,

Un - a - ware, In the snare Laid for you with cun - ning

cresc.

Fl.

All the rest.

See, O see the won - der wrought, How the witch her - self was caught,

rare!

vl.

fp

Un - a - ware In the snare Laid for us with cun - - ning

cresc.

(The two boys drag the Witch into the cottage.)

rare!

Such is Heaven's chastisement, E - vil works will have an end.

Cl.

Fl.

Bass.

*Poco a poco più allargando.**riten.*

When past bearing is our grief, God the Lord will send us sure re - lief! Yes,

Wind.

vl. *riten.**p* Str.

When past bearing is our grief, God the Lord will send _____ re -

p *Wind.* *pp* *Vcl.* *3*

Maestoso.
Gretel.

Piu allargando.
molto cresc.

When past bearing is our grief, God the Lord will

Hansel.

When past bearing is our grief, God the Lord will

Mother.

When past bearing is our grief, God the Lord will

Father.

cresc. *p*

When past bearing is our grief, God the Lord will

When past bearing is our grief, God the Lord will

When past bearing is our grief, God the Lord will

Maestoso. **Piu allargando.**

p *cresc.*

ff **Molto vivace.** ($\text{♩} = 120$)

send _____ re - lief!

send _____ re - lief!

send _____ re - lief!

(Whilst the children dance in a joyous circle round the group, the curtain falls.)

send re - - - - - lief!

send _____ re - lief!

send _____ re - lief!

[illegible]

The End.

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